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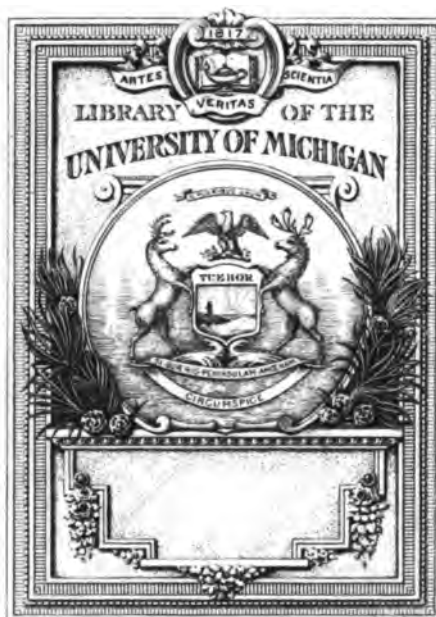
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From Prof. Stanley -

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1503

L44

C2

THE PEARLY  
PEIRIA

MUSIC BY

W. D. LEWIS

OP. 50

PUBLISHED BY  
GEO. D. RUSSELL,  
126 TREMONT ST.  
BOSTON.



# CAMBYSES;

OR,

## THE PEARL OF PERSIA.

AN OPERATIC CANTATA

IN

FOUR PARTS,

FOR

SOLOS, CHORUS, AND ORCHESTRA.

LIBRETTO BY

CHAS. F. PIDGIN.

MUSIC BY

W. J. D. LEAVITT.

---

VOCAL AND PIANO SCORE.

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BOSTON:

PUBLISHED BY GEO. D. RUSSELL, 126 TREMONT ST.  
1881.

Music

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# HISTORICAL MEMORANDA.

## PERSIA.

This country is said to have received its name from Perseus who settled there and established a petty kingdom. The Arabic name was *Iran*. The Biblical name, *Elam*. Reference is also made to it in the Book of Daniel by the name *Pares*. About 641 A. D. it was conquered by the Saracens and was governed by the Caliphs of Bagdad for 615 years. The present religion is Mahometan. The monarch is called the *Shah*.

## CYRUS.

King of Persia, 557 B. C. He conquered the Medes, Lydians, Babylonians, etc., 536 B. C. and became master of the East. He was the father of Cambyses.

## CAMBYSES.

Son of Cyrus and his successor as king. He invaded Egypt, defeated Psammenitus, and overthrew the *Pharaohs*, 526 B. C. He committed dreadful excesses in Egypt, put the children of the *grāndees* or nobles to death, and on one occasion killed the sacred bull, *Apis*, which was worshipped by the Egyptians at Memphis. The Egyptians believed him mad, thinking he was smitten with insanity as a punishment for this sacrilege. As a matter of fact, he was subject to epileptic fits. King Cambyses was in Syria when he received word that a man calling himself his brother had usurped the throne. He sprang on horseback to return to Persia, but in doing so his sword became unsheathed and entering his side gave him a mortal wound. He lingered three weeks and died thus ingloriously 522 B. C.

## SUSA.

A city at one time the capital of Persia, often called "The Glory of the East." The number of persons fed daily at the king's tables is said to have been at least fifteen thousand.

## ORMAZD AND AHRIMAN.

The spirits of Good and Evil, respectively, according to the ancient Persian belief. The priests were often called

*Magi*. The *Zendavesta* was the Persian book of religious teachings.

## LAWS OF THE MEDES AND PERSIANS.

Of these laws it is said that "they (the secretaries) wrote down every word that fell from the monarch's lips, especially his commands, which, once uttered, could not be recalled." See *Esther* viii: 8, *Daniel* vi: 8, 12, 15.

## PERSIAN IMMORTALS.

A corps of the royal retinue so-called because their number (10,000) was always exactly maintained. If an "immortal" died, a well-trained member of a reserve corps was ready to take his place. They were chosen from all the nations for their strength, stature, and fine personal appearance. Their armor was resplendent with silver and gold, and on the march, or in battle, they were always near the person of the king.

## PERSIAN POETRY.

"There are three objects as famous in Persian poetry as the Holy Grail in the legends of King Arthur and the Knights of the Round Table. One is *Jemschid's Cup*. This was a magic goblet with circling lines dividing it into seven compartments, corresponding to the seven worlds. Filling it with wine, Jemschid had only to look in it and behold all the events of the creation, past, present, and future. Another is *Solomon's Signet Ring*. Such were the incredible virtues of this little talisman, that the touch of it exorcised all evil spirits, commanded the instant presence and services of the Genii, laid every secret bare, and gave its possessor almost unlimited powers of knowledge, dominion and performance. The third is *Alexander's (Iskander) Mirror*. By looking on this the future was revealed, unknown climes brought to view, and whatever its owner wished made visible. There is no end in Persian poetry to the allusions and anecdotes referring to these three wondrous objects."—W. R. ALGER's "*Poetry of the Orient*."

## SCENES.

Part I. — *The Throne Room of King Cambyses, at Susa.*

Part II. — *A Dungeon.*

Part III. — *A Wood.*

Part IV. — *The Throne Room at Night.*

TIME, 524 B. C. PART I. is supposed to occur during the morning of a day: PART II., during the night following, near morning: PART III., the noon of the next day: PART IV., during the night following.



## ARGUMENT AND INCIDENTS.

### PART I.

The captive Egyptian women bewail their captivity and are taunted by Omar and the Persian soldiers. Omar says that his slave is dead, and, seeing Goola, claims her. She resists, and declares that Telmais, who is absent with the king's army, is her protector. Omar grasps her, when Telmais enters, followed by his victorious soldiers, and rescues her. Telmais then declares that although Goola is but his slave, that he loves her and will ask the king to allow him to marry her as a reward for the victory he has gained for the king. Cambyzes enters followed by the members of his court and announces a day of festivity in honor of the victory. First, Mandane and the Houris pose in a classical dance before the king; then, Saadi, the royal poet, tells the story of the hapless loves of *Ferhad* and *Shireen*. The festivities close with the march in review of the Persian Immortals, the king's body-guard. The king then calls upon Telmais to name the reward he craves, and Telmais declares his wish to make Goola his wife. The king thinks it a slight request and is about to grant it, but Smerdis, his brother, who is plotting to gain the throne, Gulistan, a favorite of the king, who secretly loves Telmais, and Cassandane, a sorceress and follower of Gulistan, all declare it is against the law. Cassandane says the gods demand a sacrifice of one who dares defy the king. Goola is sent for but refuses to come, Omar, who is envious of Telmais, having told her falsely that the king is angry that Telmais should wish to debase his proud name by marrying a slave. Goola is forcibly brought before the king, Smerdis, his follower Sogdianus, Gulistan, and Cassandane being elated at the approaching success of their plots. Goola answers the king's inquiries in a defiant manner, and the irascible monarch commands that she be taken to prison and executed the next day at noon, giving her the unusual respite on account of the day's festivities. Telmais and Goola have an affecting parting, when Telmais again makes an ineffectual appeal for Goola, and then, in despair, asks that he may die with her. Cambyzes offers Telmais the hand of Gulistan, but he refuses the honor. The king in a fit of passion sends them both to prison and threatens Telmais with an ignoble death unless he gives up Goola and obeys his will. The prisoners are removed, and the king calls for the resumption of the festivities, and again commands his soldiers to march in review before him, and with uplifted swords attest their loyalty to their monarch, which they do, thus bringing the Part to a close.

### PART II.

Telmais and Goola are confined in a dungeon with four robbers also awaiting execution. The robbers make

Cambyzes.

light of death and sing a rollicking song. Telmais declares his firm intention of dying with Goola. His passionate words are overheard by her; they meet once more and interchange their vows of fidelity in life and death. Smerdis and Sogdianus try to induce Telmais to join them in a plot against the king's life, but he refuses to become an assassin and they depart, baffled in their scheme to make a victim of Telmais. The Lady Gulistan and Omar try to convince Goola that the king has declared that Telmais must marry Gulistan, and that Goola must become the slave of Omar, but Goola's faith in Telmais cannot be shaken, and she welcomes death rather than such a fate. The executioner enters, accompanied by a guard and the houris in mourning, and Telmais, Goola, and the robbers are taken out to the place of execution.

### PART III.

Preparations have been made for the execution. The four conspirators enter and again congratulate themselves on the success of their plots. The prisoners and attendants enter. Telmais and Goola once more express their love, and readiness for death rather than separation. The king and his court enter. Cambyzes, who prizes a brave soldier like Telmais, consults with Hafiz to see if there is any way in which he can save Telmais by sparing Goola. Hafiz recalls a law made by Cyrus, the father of Cambyzes, which allowed a substitute to die in place of one sentenced to death, provided the person wronged gave his consent. This is declared to be a law still in force, the laws of the Medes and Persians being fixed and immutable. Telmais offers himself in Goola's place, first asking the king to protect Goola when he is dead. Hafiz then declares that the substitute must be of the same sex as the condemned, "a man for man, a woman for a woman." Cambyzes appeals to Osiris who says that among the Egyptian captives are many who would prefer death to a longer life in captivity. An Egyptian woman steps forward to die in Goola's stead. Goola declares that she will not consent to the sacrifice, but Telmais convinces her that the captive "will find in death more joys than life can give." The sacrifice is made; the escape of Goola and Telmais giving joy to all but the conspirators who are thus defeated when the success of their plots seemed certain.

### PART IV.

Cambyzes, upon his couch at night, tries in vain to sleep. He is ill in mind, and finally calls Firdusi to sing him a love song. This fails to soothe him, and he sends

for Saadi, his poet, to recite a poem,—“no tale of hapless love, but one of vengeance, battle, and of death.” The king again tries to sleep but is disturbed by the entrance of Sogdianus who voices the complaint of the judges that the law by virtue of which Goola's life was saved was made for Persians and not for *slaves*. Cambyes says he will consider the complaint and decide “to-morrow.” Sogdianus says, aside, that *King Smerdis* may decide, and exits. Omar then enters and informs the king that ten regiments have refused to follow the apostate Telmais, though still loyal to the king. Cambyes again says he will decide “to-morrow.” Omar exits, saying aside, “the time will be too late when Smerdis reigns.” Cassandane enters and declares that *Ahriman* demands the life of Goola as a sacrifice. Again the king says he will decide “to-morrow.” Cassandane exits, saying “but *we* decide to-night; there's *no* to-morrow.” Cambyes, left alone, again seeks slumber, but Smerdis enters with a defiant letter from the king of Macrobia, to whom Cambyes had sent envoys. Cambyes, enraged, orders Smerdis to

call up all the troops, and have them in readiness to march in the morning. Smerdis says, aside, “I'll call up those who wish *me* for their king.” He no sooner exits than Gulistan enters and taunts the king with having saved Goola because he, Cambyes, loved her himself. Cambyes, in a fit of rage, sends for Goola, and declares he will kill her with his own hand. He refuses to let her see Telmais. The conspirators enter and try to stab Cambyes in the back, but Goola sees them and shrieks, and the king escapes the intended blow. He is, however, being overcome by the conspirators when Telmais, who has been concealed in the room, appears and engaging Smerdis, kills him. The guards and court are aroused and rush in. The remaining conspirators are secured, the king saying that “vengeance may sleep until to-morrow.” Cambyes calls for wine, and all drink in honor of the king's escape from assassination. The king, in gratitude, makes Goola a *Persian*, confers her hand upon his preserver Telmais, and the Cantata closes with a song of praise to “Great Cambyes.”

## CAST OF CHARACTERS.

CAMBYSES, son of Cyrus the Great, and King of the Medes and Persians. “A mad monarch.”	<i>Baritone.</i>
SMERDIS, the king's brother; plotting to gain the throne.	<i>Tenor.</i>
TELMAIS, a general in the king's body-guard, the “Persian Immortals”; in love with Goola.	<i>Tenor.</i>
SAADI, the royal poet.	<i>Tenor.</i>
HAFIZ, one of the Magi, or priests.	<i>Baritone.</i>
SOGLIANUS, a magistrate; a follower of Smerdis.	<i>Bass.</i>
OMAR, captain of the guard; envious of Telmais.	<i>Baritone.</i>
ZOROASTER, the executioner.	<i>Baritone.</i>
OSIRIS, a slave.	<i>Tenor.</i>
GOOLA, a captive Egyptian maiden; in love with Telmais.	<i>Soprano.</i>
GULISTAN, the king's favorite; also in love with Telmais.	<i>Soprano.</i>
CASSANDANE, a sorceress; a follower of Gulistan.	<i>Contralto</i>
FIRDUSI, a singing houri.	<i>Contralto</i>
MANDANE.	—

SOLDIERS, PEASANTS, MAGI, PRISONERS, HOURS,  
CAPTIVE EGYPTIAN WOMEN, etc.

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## NOTES.

No. 4.—The posing, or classical dance, may be omitted, if desired, in which case this number should be sung as a chorus by the female voices.

Nos. 5, 22, AND 25.—The author of the libretto desires to acknowledge the kindness of WM. ROUSEVILLE ALGER in giving his cordial permission for the use of several translations of Persian poetry from his volume entitled, "The Poetry of the Orient." These selections are "The Slave of Love," "The Lover's Oath," and "Bring me Wine." In each of these, to fit it for the desired musical treatment, omissions or additions have been made. The poem spoken by Saadi, page 99, is also from MR. ALGER'S volume.

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String Quintette,	2 Clarinets,	1 Bassoon,
2 Flutes,	2 Trumpets,	1 Oboe,
2 Horns,	1 Trombone,	Drums; (17)

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# Cambyse;

—OR—

## THE PEARL OF PERSIA.

### OVERTURE.

W. J. D. LEAVITT. Op. 50.

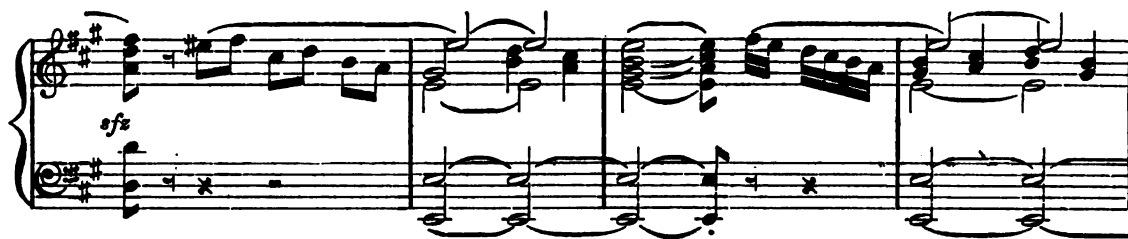
*Maestoso.*  
*ff*

*Lento.*  
*p*

*Maestoso.*  
*f*

*p*

*pp*



First system of musical notation for piano. The key signature is two sharps (F# and C#). The music features a complex, rhythmic pattern in the right hand with many beamed sixteenth notes, and a more steady accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

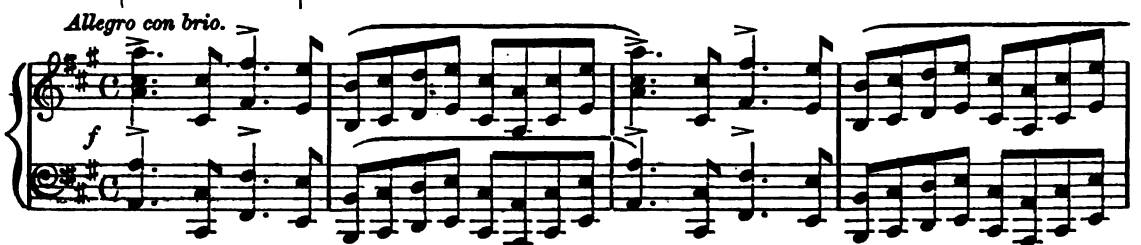
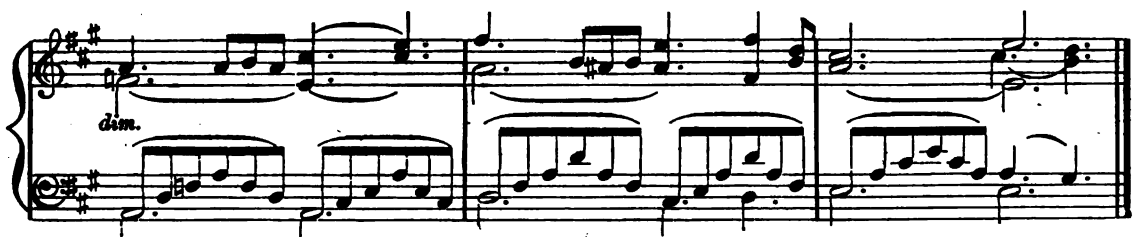
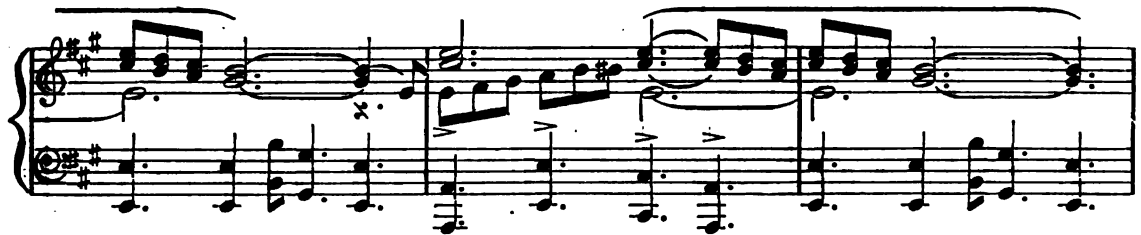
Second system of musical notation for piano. The right hand continues with complex rhythmic patterns, while the left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is at the beginning, and a *rall.* (rallentando) marking appears towards the end of the system.

Third system of musical notation for piano. The tempo is marked *Tempo. accel.* (Tempo. accelerando). The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) at the start and *ff* (fortissimo) towards the end.

Fourth system of musical notation for piano. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. Dynamic markings include *marcato.* (marcato) in the middle and *rall.* (rallentando) towards the end.

Fifth system of musical notation for piano. The tempo is marked *Andante quasi adagio.* The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is at the beginning.

Sixth system of musical notation for piano. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *cres.* (crescendo) is at the end of the system.



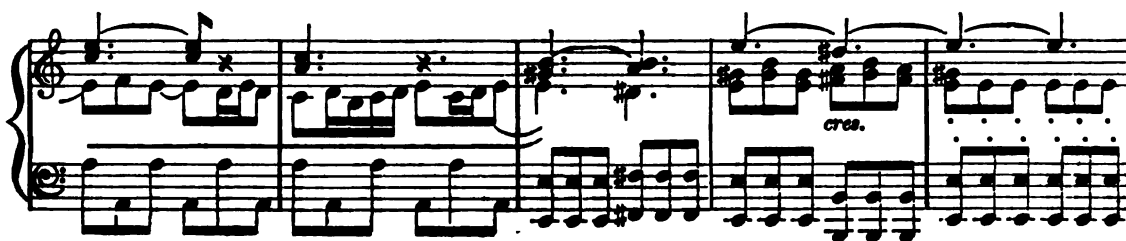
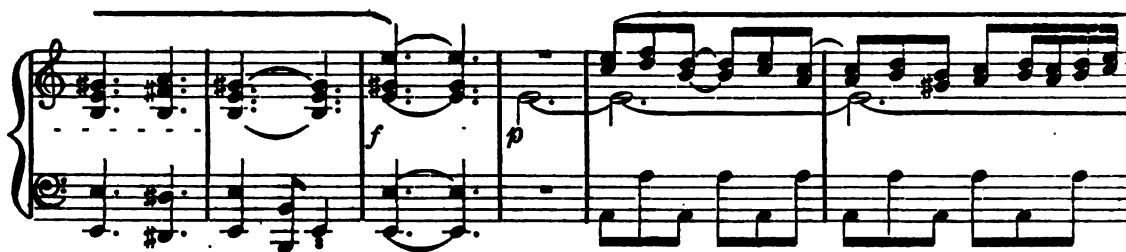
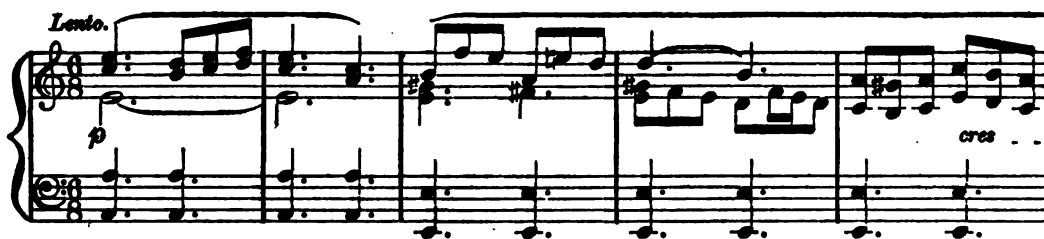








## PRELUDE.



This page contains seven systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The piece features a variety of musical elements, including chords, arpeggios, and melodic lines. Dynamic markings such as *p* (piano), *cres* (crescendo), *cen* (crescendo), *do.* (diminuendo), *f* (forte), *dim.* (diminuendo), *Molto cres.* (Molto crescendo), and *sfz* (sforzando) are used throughout. The notation includes many slurs, ties, and accidentals (sharps and naturals). The piece concludes with a double bar line.

# PART I.

SCENE.—The Throne Room of KING CAMBYSES, at Susa. OMAR, the PERSIAN SOLDIERS, and the captive EGYPTIAN WOMEN discovered as the curtain rises.

No. 1.

## AS CAPTIVES ALL.

Chorus of Women and Soldiers.

*Andante.*

*p*

**WOMEN.**

Un - hap - py maids! as cap - tives all

We feel the Per-sian's bit - ter thrall; Our

na - tive land no more to see, Our na - tive land no

Cambyzes.

The musical score is written for piano and voice. The piano part is in G major, 4/4 time, and begins with a piano (*p*) dynamic. The vocal part is for a chorus of women and soldiers, with the first line of music labeled 'WOMEN.' The lyrics are: 'Un - hap - py maids! as cap - tives all', 'We feel the Per-sian's bit - ter thrall; Our', 'na - tive land no more to see, Our na - tive land no', and 'Cambyzes.' The score includes a variety of musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

more to see, Our fate to die in slav - er - y; Our

fate to die in slav - er - y; ah! . . . . . our . . fate, . .

ah! . . . . . our . . fate, . . our fate to

die in slav - er - y! . . .

RECIT. OMNE.  
E - gyptian maids, our captives all As humble slaves o - bey each call; De-

scend-ants of the Pha-ra - ohs As Per-sian slaves . . . must feel our blows. *rall.*

**WOMEN.** *p*  
We kneel, we kneel be-fore our masters, and beg, and beg for mer-cy!

**SOLDIERS.** *f*  
They kneel, they kneel, and beg, and beg for mer-cy; They kneel, they

**WOMEN.** *mf*  
We kneel, we kneel be-fore our

**OMAR.**  
They kneel be-fore

kneel, and beg, and beg for mer-cy; They kneel, they kneel be-fore their

(At the end of the chorus GOOLA enters.)

masters, And beg, and beg for mer-cy!

us, And beg, and beg for mer-cy!

masters, And beg, and beg for mer-cy!

*ff* *adagio.*

OMAR.

My soldiers, friends, I've met a sadd'ning loss;  
The lovely maid, that by our king's decree  
Became my slave, is dead! Egyptian born,  
And though her father fell before my sword,  
Yet still she loved me. Not with passion, such  
As love's first whisper to the heart may rouse;  
Instead, a love that sprang from hate, and grew  
For want of hate to check the growing love.  
But she is dead. Another slave I'll choose.

(Sees GOOLA.)

Sweet maid, step forth. You please my fancy's eye.

(GOOLA recoils. The soldiers laugh.)

(Angrily.)

By the king's word, I take this maiden, here,  
Unless she's claimed by he that has the right,  
Or his proved friend, who knows whereof he speaks.  
(The soldiers turn away.)

GOOLA.

And will none speak? I know you are his friends.

OMAR.

His name?

GOOLA.

Telmaïs.

OMAR.

(Aside.) I owe him no good will.

GOOLA.

Protector true was he. The king's command  
To battle sent him forth; but he'll return  
And claim me as his own.

OMAR.

Until he does,  
I'll your protector be. (Grasps GOOLA.)

GOOLA.

(Breaking away.) You never shall!

OMAR.

What will prevent?

GOOLA.

(Showing dagger.) This will! I'll kill myself,  
Telmaïs, die true to thee.

OMAR.

(Drawing sword.) Weak folly, this.  
I swear you'll come with me; if he objects,  
His sword must give effect to empty words.

(Two soldiers grasp GOOLA, one wresting the dagger from her hand. They lead her to OMAR, she resisting. As she reaches him she falls upon her knees; she looks into OMAR's face, but, seeing no sign of relenting there, she cries, "Telmaïs!" and falls prostrate at OMAR's feet.)

(Enter TELMAÏS, followed by soldiers.)

TELMAÏS.

Who calls my name? Goola! whose work is this?

(Raises GOOLA, and draws his sword.)

This sword is drunk with blood; the enemies  
Of our great king have felt its weight. Must I  
Use this victorious blade on Persians too?  
Not now! my victory will bring reward;  
The boon I'll ask, to make this maid my wife.

OMAR.

The king's decree forbids; you wed a slave,  
A slave, you too, become.

TELMAÏS.

I know 't is so,  
But better be a slave to honest love,  
Than free, and live a lie! Goola, you're safe  
In loving arms. (To OMAR.) Go to the king, and say,  
Telmaïs has brought the fruits of victory.  
(OMAR, soldiers, and women, exit.)



# No. 2.

# I'LL PROVE MY LOVE TO THEE.

Duet. Telmaïs and Goola.

*Andante sostenuto.*

**TELMAÏS.**

*p*

I'll prove my love to thee! al-though a

*cres.* *f*

cap-tive Let thy sweet smile cheer and com-fort my soul; I'll prove my love to thee!

Thou art my slave, still my love for thee, My heart's af-fec-tion, still re- turns to thee.

*rall.*

*ad lib.*

Goo-la, mine, when with thee All is ev-er, ev-er bliss, Is bliss to me.

**RECIT. GOOLA.**

I know the love you have for me; I could not find a no-bler, tru-er

heart; The captive's chain I feel is but the bond That love doth twine about my wil- ling

heart, To hold it in sweet slaver - y.  
**TELMAIS.** No slav-er - y there'll be for thee, But

*Legato.*  
 by love's silk - en bonds con-fined; I'll prove my love; I'll mar-ry thee; I'll tell the king How

*mf* *cres.*  
 His i - ron heart will then re - lent; If not,  
 much I love thee.

We will de-fy the law, and die to-gether!

*accel. f* *p con espress.*

*p GOOLA.*

He'll prove his love for me, although his cap - tive! Still, now, my smiles cheer and

*p TELMAIS.*

I'll prove my love for thee! I'll prove my love to thee! Let thy smiles

com- fort his soul. He'll prove his love for me! He'll prove his love for me,

com- fort me now. I'll prove my love to thee, al- though my cap - tive!

*mf*

*cres.* *rall.*

Still, now, my smiles cheer and com- fort his soul.

Let thy smiles cheer, now, and com- fort my soul.

*rall.* *f*

(TELMAIS and GOOLA exit. Trumpet calls, then Chorus, "Hail, Cambyzes, hail!" during which enter OMAR and the Persian soldiers, followed by Priests, Peasants, Houris, Egyptian captives, SMERDIS, GULISTAN, HAFIZ, SOGDIANUS, OSIRIS, SAADI, FIRDUSI, and KING CAMBYSES, who ascends the throne as the chorus ends.)

No. 3.

HAIL, CAMBYSES, HAIL!

CHORUS.

*Allegro maestoso.*

*f* TRUMPETS.

The first system of the musical score. It consists of a grand staff with a piano accompaniment in the left hand and a trumpet part in the right hand. The piano part begins with a series of eighth notes in the right hand and a single note in the left hand. The trumpet part enters with a series of eighth notes. The tempo is marked *Allegro maestoso*.

The second system of the musical score. It continues the piano accompaniment and the trumpet part. The piano part features a series of eighth notes in the right hand and a single note in the left hand. The trumpet part continues with a series of eighth notes.

The third system of the musical score. It continues the piano accompaniment and the trumpet part. The piano part features a series of eighth notes in the right hand and a single note in the left hand. The trumpet part continues with a series of eighth notes.

*ff*

Cam-

*ff*

Cam

*ff*

Cambysea.

16

The fourth system of the musical score. It includes four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment. The vocal parts enter with a series of eighth notes. The piano part continues with a series of eighth notes in the right hand and a single note in the left hand. The system concludes with a double bar line and the page number 16.

by - ses, Cam-by - ses! Hall, Cam-by - ses, might - y monarch! Hall, Camby - ses, hail!

by - ses, Cam-by - ses! Hall, Cam-by - ses, might - y monarch! Hall, Camby - ses, hail!

*mf*

Hall, Cam - by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

Hall, Cam - by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

*ff*

might - y; All lands con - fess thy pow'r. Hall, Cam-by - ses, hail!

might - y; All lands con - fess thy pow'r. Hall, Camby - ses, hail!

*ff*

Son of mighty Cy - rus; Sov'reign grand and might - y, Thy sword has fearful power;

Son of mighty Cy - rus; Sov'reign grand and might - y, Thy sword has fearful power;

*ff*

Mon-arch of great Per - sia, Mon-arch of cre - a - tion; Might - y mon - arch,

*ff*

Mon-arch of great Per - sia, Mon-arch of cre - a - tion; Might - y mon - arch,

might - y mon-arch; Hall, Cam-by - ses, hall, hall! Monarch of great Per-sia, Monarch of cre-

might - y mon-arch; Hall, Cam-by - ses, hall, hall! Monarch of great Per-sia, Monarch of cre-

*8va*

*f*

Cambyses

18

a - tion; Might - y mon - arch, might - y mon - arch; Hail, Camby - ses, hail! hail! hail!  
 a - tion; Might - y mon - arch, might - y mon - arch; Hail, Camby - ses, hail! hail! hail!

Hail, Cam - by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art  
 Hail, Cam - by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

might - y; All lands con - fess thy pow'r. Hail, Cam-by - ses, hail!  
 might - y; All lands con - fess thy pow'r. Hail, Cam-by - ses, hail!

*ff*

Son of mighty Cy - rus; Sov'reign grand and might - y, Thy sword has fearful power.

Son of mighty Cy - rus; Sov'reign grand and might - y, Thy sword has fearful power.

*mf*

Sov'reign lord, mighty king; Sov'reign lord, mighty king;

Sov'reign lord, mighty king; Sov' - reign lord, mighty king,

*ff* *mf*

Sov'reign lord, sov' - reign lord, sov'reign lord, mighty king;

Sov'reign lord, sov' - reign lord, sov'reign lord, mighty king;

*ff* *mf*



*ff*

Sov'reign lord, mighty king; Sov'reign lord, sov' - reign lord.

Sov' - reign lord, mighty king; Sov'reign lord, sov' - reign lord.

*f*

Hall, Cam-by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

Hall, Cam-by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

*ff*

might - y; All lands con - fess thy pow'r. Hall, Cam-by - ses, hail!

might - y; All lands con - fess thy pow'r. Hall, Cam-by - ses, hail!

King of mighty Per - sia; Sov'reign grand and might - y, Thy sword has fearful pow'r; Cam-

by - ses, Cam-by - ses! Hall, Cam-by - ses, might - y monarch! Hall, Camby - ses, hall!

#### CAMBYSES.

Our enemies, again, have felt our swords.  
Our general, Telmaia, victorious,  
Brings slaves and spoils, and lays them at our feet.  
We will reward him; though a soldier's sword,  
If sheathed in honor, is a greater prize  
Than kingly favor ever could bestow.

Cambyses.

We, Persia's king, and Persia's people too,  
Have praised Ormazd, from whom all blessings are;  
Now, dance and song, the poet's tales of love,  
The pomp of war, — all these we will combine  
In one great festival, to show our love  
For those who make the Persian name renowned.

# No. 4.

# BALLET MUSIC.

*p Andante grazioso.*

King, chief, to thee we bow; King, chief,

to thee we bow, Joy-ful-ly bow, Joy-ful-ly bow,

sing, bow, Thy prais-es sound. King, chief, to

thee we bow, Thy prais-es sound, Thy prais-es

Cambysea.

sound. King, chief, to thee we bow;

Joy - ful - ly, joy - ful - ly thy prais - es sound. King, chief,

to thee we bow, . . . . King, chief, to thee we bow;

Joy - ful - ly bow, joy - ful - ly bow, Sing, bow, thy

prais - es sound, sing, To thee we bow; Joy - ful - ly

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "prais - es sound, sing, To thee we bow; Joy - ful - ly". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

sing we, sing we; To thee we bow; Joy - ful - ly sing,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "sing we, sing we; To thee we bow; Joy - ful - ly sing,". The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *p* (piano) visible.

Joy - ful - ly sing to thee, To thee joy - ful - ly sing.

The third system of the musical score continues the vocal and piano parts. The lyrics are: "Joy - ful - ly sing to thee, To thee joy - ful - ly sing." The piano accompaniment continues with its characteristic rhythmic texture.

*Andante grazioso.*

King, chief, to thee we bow; King, chief,

The fourth system of the musical score begins with the tempo and mood marking *Andante grazioso.* The lyrics are: "King, chief, to thee we bow; King, chief,". The piano accompaniment changes to a slower, more graceful style, featuring wider intervals and a more flowing melodic line in the right hand.

To thee we bow, Joy - ful - ly bow, Joy - ful - ly

*cres.* *f*

bow, sing, bow, Thy prais - es sound.

*mf*

Hall, Cam - by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

Hall, Cam - by - ses, hail! Mon - arch of great Per - sia; Sov'-reign, thou art

*mf*

*ff*

might - y; All lands con - fess thy pow'r. Hall, Cam-by - ses, hall! Cam-

might - y; All lands con - fess thy pow'r. Hall, Cam-by - ses, hall! Cam-

*ff*

by - ses, Cam-by - ses, Hall, Cam-by - ses! Might - y mon - arch, Hall, Cam-by - ses, hall!

by - ses, Cam-by - ses, Hall, Cam-by - ses! Might - y mon - arch, Hall, Cam-by - ses, hall!

(SAADI, the Royal Poet, steps forward.)

CAMBYSES.

The poet's song we'll hear. Is't gay or sad?

SAADI.

A tale of hapless love.

CAMBYSES.

We'll listen to it.

SAADI.

King Khosru loved a maiden named Shireen;  
But she did love a sculptor poor, Ferhad,  
And was beloved by him. The king, in him,  
Did find a rival bold, and planned a way  
To take him from his path. He sent for him,

Cambyses.

And said: "Thou lov'st Shireen?" "With all my soul,"  
Ferhad replied. "What wilt thou give for her?"  
Then asked the king. "I'd give my life, but that,  
In giving that, I'd lose what I would gain,"  
The sculptor said. "And wilt thou give, Ferhad,  
Long years of toil to win this maid, Shireen?"  
And Ferhad said; "That time will pass with speed,  
That toil be sweet, that brings such rich reward."  
King Khosru said: "Through lofty Beysitoun,  
Which to this day has been impassable,  
Make thou a river channel deep and wide;  
The leaning rocks that form the river's banks  
In statues cut. When this, thy toil, is done,  
If she be true,—the maid Shireen is thine."  
Dost thou not think the time and toil too great?"  
Then Ferhad said: "I am the slave of love!  
While life remains, my love will too survive."  
Ferhad his task began; his axe did gleam,  
And, as he toiled, he sang, "Alas! Shireen."

## No. 5.

## THE SLAVE OF LOVE.

Poem spoken through music. Saadi.

1. On lofty Beysitoun, the lingering sun
2. The rocks give way, the lofty peaks divide,
3. "Alas, Shireen!" at every stroke he cries,

Looks down on ceaseless labors long begun ;  
The stream comes rushing on, a foaming tide.  
At every stroke fresh miracles arise ;

To be spoken  
between  
3rd and 4th  
stanzas.

CAMBYSES.

The king did keep his word, and gave the maid  
To him,—Ferhad,— who toiled so long and well ?

SAADI.

Your majesty, alas! not so. Instead,  
As paused Ferhad, to view his work, complete,  
King Khosru sent a message false; 'twas this :  
"Alas! Ferhad, the sweet Shireen is dead!"

4. He heard the fatal news ; no word, no groan ;

NOTE.—The Tempo, Cres., and Dim. may be arranged to suit the sentiment of each verse of the poem.

He spoke not, moved not, stood transfixed to stone ;



- (1) The mountain trembles to the echoing sound
- (2) Oh, mighty work! for ages to remain
- (3) For thee my life one ceaseless toil has been ;
- (4) Then, with a frenzied start, he raised on high

Of falling rocks that from her sides rebound ;  
The token of his passion and his pain.  
Inspire my soul anew,—"alas, Shireen!"  
His arms, and wildly tossed them to the sky ;



- (1) Each day all respite, all repose denied,
- (2) As flows the milky flood from Allah's throne,
- (3) Oh, hapless youth! oh, toil repaid by woe!
- (4) Far in the wide expanse his axe he flung,

Without a pause the thundering strokes are plied.  
The torrent rushes from the yielding stone;  
A king thy rival, and the world thy foe!  
And from the precipice at once he sprang ;



- (1) The mist of night around the summit coils,
- (2) And sculptured there, amazed, King Khosru stands,
- (3) Will she wealth, splendor, pomp for thee resign,
- (4) The rocks, the sculptured caves, the valleys green

But still Ferhad the lover-artist toils.  
And frowning, sees obeyed his harsh commands.  
And only genius, truth, and passion thine?  
Sent back his dying cry,—



CAMBYSES.

The moral's good: "Put not your trust in kings"  
In love affairs. The heart of man's the same  
Cambyses,

If peasant's garb or royal robes enfold ;  
Now, sound the call, and let my guard march by.



# No. 6. MARCH OF THE PERSIAN IMMORTALS.

"EGYPT IN REVOLT AROSE."

Principals and Chorus.

*Allegro maestoso.*

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked *Allegro maestoso*. The score includes dynamic markings: *f* (forte) and *ff* (fortissimo). The vocal parts are written for four voices (Soprano, Alto, Tenor, and Bass) in the same key and time. The lyrics are: "E - gypt in re - volt a - rose," and "And the haughty Pha - ra - ohs 'Gainst our king an ar - my led; Nile's green wa - ters". The piano accompaniment features a mix of chords and moving lines, with some sections marked with *ff* and others with *f*. The vocal parts are written in a simple, melodic style, with the lyrics clearly visible below the notes.

turn'd to red; E - gypt in re - volt a - rose, And the haughty

turn'd to red; E - gypt in re - volt a - rose, And the haughty

Pha - ra - ohs 'Gainst our king an ar - my led; Nile's green wa - ters turned to red;

Pha - ra - ohs 'Gainst our king an ar - my led; Nile's green wa - ters turned to red;

*mf* Per - sia's hosts E - gyp - tians slew; 'Fore our swords the heath - en flew; Men we left in

Per - sia's hosts E - gyp - tians slew; 'Fore our swords the heath - en flew; Men we left in

*dim.* *f*

sol - diers' graves; Wives and chil-dren made our slaves; E-gypt in re - volt a - rose, And the haughty

sol - diers' graves; Wives and chil-dren made our slaves; E-gypt in re - volt a - rose, And the haughty

*dim.* *f*

Pha - ra - ohs 'Gainst our king an ar - my led; Nile's green wa - ters turn'd to red.

Pha - ra - ohs 'Gainst our king an ar - my led; Nile's green wa - ters turn'd to red.

*p* *f*

Hail, hall, great Per - sia's king! Praise of thee our vol - ces sing; Thy kingly arm strikes

Hail, hall, great Per - sia's king! Praise of thee our vol - ces sing; Thy kingly arm strikes

*p* *f* *p*

might - y blows; Conqu' - ror of the Pha - ra - ohs. Hail, hail, great Per - sia's king,

might - y blows; Conqu' - ror of the Pha - ra - ohs. Hail, hail, great Per - sia's king,

Praise of thee our voic - es sing; Thy kingly arm strikes might - y blows; Conqu' - ror of the

Praise of thee our voic - es sing; Thy kingly arm strikes might - y blows; Conqu' - ror of the

*accel. poco a poco.*

Phara - ohs. Marching, we're marching; With banners flying bravely we come, we come, we

Phara - ohs. Marching, we're marching; With banners flying bravely we come, we come, we

Cambyse.

march, all foes de-fy-ing; we march, we march, we're marching a-long; march-ing, we're

march, all foes de-fy-ing; we march, we march, we're marching a-long; march-ing, we're

marching; With banners flying bravely we come, we come; we march, all foes de-fy-ing; we

marching; With banners flying bravely we come, we come; we march, all foes de-fy-ing; we

march, we march, we're march-ing a-long.

march, we march, we're march-ing a-long.

(Enter TELMAIS in a gorgeous uniform. He kneels before the King.)

CAMBYSES.

Arise, Telmais. (*Descending from throne.*)  
Give me thy hand. For he  
Who victory brings in his, does honor mine  
By clasping it. Ungenerous I'm not;  
Name thou the gift that best will testify  
How much I owe to thee.

TELMAIS.

My sovereign,  
I'm overwhelmed with lasting proofs from thee,  
Which show thy love and faith.

CAMBYSES.

Name thou some boon.

TELMAIS.

In Egypt I did serve; we victory gained.

CAMBYSES.

A glorious one!

TELMAIS.

Your majesty did give  
His officers Egyptian maids as slaves;  
Sweet Goola fell to me; a lovely girl,  
And worthy of the name;—a woman true!

CAMBYSES.

And she is dead? Alas!

TELMAIS.

Not so, she lives,  
But slave no more.

CAMBYSES.

Then she has fled from thee?

TELMAIS.

She's bound to me by bonds as strong as steel,—  
The ties of love. Though she's Egyptian born  
I love this maid, and on my knees I beg (*kneels*)  
For thy decree, that I may make her wife.

CAMBYSES.

A slight request, and be it as you say. (*TELMAIS rises.*)

SMERDIS.

But brother,—

CAMBYSES.

What?

SMERDIS.

That is against the law.

CAMBYSES.

The law? I am the law!

SMERDIS.

The law is thine,  
But when once made, not e'en thy will can change  
Or set aside.

SOGDIANUS.

'Tis fixed as the stars.

GULISTAN.

And dost thou mean the purest Persian blood  
Shall be debased by marriage with a slave?  
Your majesty, I crave a gift.

CAMBYSES.

'Tis thine; what is't?

GULISTAN.

Give me a slave,—one of Egyptian blood,—  
That I may learn to love him; then we'll wed.

SMERDIS.

If one, why not the other?

Cambyses.

(Enter CASSANDANE.)

CASSANDANE.

The gods have spoken,  
A sacrifice demand of one who dares defy  
Thy will.

CAMBYSES.

When 'tis, the gods shall be appeased.

CASSANDANE.

It is defied!

CAMBYSES.

By whom?

CASSANDANE.

Egyptian slaves,  
Who mock at thee. One is a woman bold.

CAMBYSES.

A woman? Let them all be brought before me.  
Omar!

(OMAR salutes. CAMBYSES waves his hand toward the  
Egyptian women. OMAR goes up stage.)

GULISTAN.

(To SMERDIS). Our plot succeeds.

SMERDIS.

(To CASSANDANE). Our thanks to thee.  
(The Egyptian women, led by OMAR, pass before CAMBYSES.)

CAMBYSES.

(To CASSANDANE.)  
Which one?

CASSANDANE.

She is not here.

OMAR.

Goola's not here!  
(Looks at TELMAIS, then exits.)

TELMAIS.

(To the King.)  
My fault it is. She, feeling ill, I said,  
"Remain at home." She'll not defy thy will.  
(OMAR enters in haste and kneels before the King.)

OMAR.

She says she will not come!

(Cries from the soldiers and the people. TELMAIS in despair  
GULISTAN, CASSANDANE, SMERDIS, and SOGDIANUS con-  
fer together, with signs of satisfaction.)

TELMAIS.

Your majesty,  
Vouchsafe that I may go, and she will come.

CAMBYSES.

Go thou!

(TELMAIS exits.)

(GULISTAN, CASSANDANE, SMERDIS, and SOGDIANUS  
gather around OMAR.)

GULISTAN.

(To OMAR.) Did she refuse?

SMERDIS.

She said?

SOGDIANUS.

Her words.

OMAR.

I said the king was wroth that great Telmais  
Should so abase his name, and wed with her;  
Then she refused to come.

GULISTAN.

Well done!

SMERDIS.

'Tis well.

(Enter TELMAIS excitedly.)

TELMAIS.

With madness she's beset! My reasons, no,  
Nor words of love will heed.

CAMBYSES.

Omar! the girl!  
(OMAR exits.)

# No. 7.

# THE KING COMMANDS.

Quartet and Chorus. Gullistan, Cassandane, Smerdis, Sogdianus and Chorus.

*Andantino.*  
8va  
*p*  
*pp*  
*cres.*  
*poco a poco.*

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino.' and the dynamics start at 'pp' (pianissimo). The music features a series of chords and single notes, with a crescendo leading to a 'poco a poco' section.

*sfz*  
*ff*

The piano introduction continues with a treble clef and a key signature of one sharp (F#). The dynamics are marked 'sfz' (sforzando) and 'ff' (fortissimo). The music features a series of chords and single notes, with a crescendo leading to a 'poco a poco' section.

The piano introduction continues with a treble clef and a key signature of one sharp (F#). The music features a series of chords and single notes, with a crescendo leading to a 'poco a poco' section.

*Allegro energico.*

GULISTAN.

CASSANDANE.

The king com-mands, The king commands, The king commands, The king commands, The

SMERDIS.

SOGDIANUS.

*ff*

The piano introduction continues with a treble clef and a key signature of one sharp (F#). The dynamics are marked 'ff' (fortissimo). The music features a series of chords and single notes, with a crescendo leading to a 'poco a poco' section.

king com - mands; but she de - fies him, de - fies him, de - fies him.

**GULISTAN.**  
RECIT. *Allegro moderato.*

Those who de - fy the king must sure - ly die. The king commands, but she de - fies him.

**CASSANDANE.**

Those who defy the king must sure - ly die. The king must be o - beyed, for the

**SMERDIS.**

king is the law. We will dethrone the king and end his tyr - an - ny.

**SOGDIANUS.**

*f* *dim.*



*Allegro energico. GULISTAN.*

CASSANDANE.

*mf*  
The king com-mands, The king commands, The king commands, The king commands, The

SMERDIS.

SOGDIANUS.

CHORUS.

The king com - mands, but she de - fies;

*mf*  
*ff*  
king - com - mands, but she de - fies him, de - fies him, de - fies him;

*f*  
Those who de - fy the king, de - fy him, de - fy him,

*f*  
Those who de - fy the king must sure - ly die.

Those who de - fy the king must sure - ly die.

## No. 8.

## INSTRUMENTAL.\*

Entrance of GOOLA.

(GOOLA is brought in by OMAR.)

*Allegro agitato.*

CAMBYSES.

Here, woman, fool! Thus to defy my will.  
Thy lover here did wish to make thee wife,  
But Ahriman will get thee; thou did'st show  
An impious, defiant spirit! Speak!

GOOLA.

I've naught to say but this: I love Telmais.

GULISTAN.

If he weds thee, he too a slave becomes.

GOOLA.

Then I'll not wed! My love is too sincere  
To harm the one, that I, instead, would bless.

\* May be repeated as many times as desired for the situation.

Cambyzes.

CAMBYSES.

Telmais, decide!

TELMAIS.

That slavery were life  
That gives me freedom in her love to die.

CAMBYSES.

Then thou shalt wed.

GOOLA.

But not Telmais!

I'll be the bride of death,

CASSANDANE.

Again defied! She dies!

Repeat Chorus part of No. 7.

(GOOLA comes C, and faces the King.)

No. 9.

FAIR EGYPT'S SUN HAS SET.

GOOLA.

*Lento.*

Fair E - gypt's sun has

set and

*marcato.*

closed is every lo-tus flower, and

ev - 'ry lo - tus flow - er, ev - 'ry lo - tus flower,

Now closed for ev - er, ev - er, ev - er - more,

*rall.*  
for ev - er more. The

*Tempo.*  
gen - tle breeze no long - er blows; The

*accel. molto.*  
clouds of night, *ff*

*Lento.*

In gloomy shapes shut out the light, and in cap -

*dim.* *pp*

*Andante sostenuto.*

tiv - i - ty, I mourn my fate. Fair E - gypt's land, your sun has

set; Your war - riors sleep in unknown graves; Dis-grace and death your

*pp*

daugh - ters' fate, Their doom to live and die as slaves. The

King commands? Long live the King! . . No mas - ter here but

*ff*

*con dolore.*

love I own; My heart is strong, . . . . my hand is weak.

*Allegro agitato.*

My love denied; No mas-ter here but

love I own; My love denied, I wel - come death.

Dis-grace and death, Fair Egypt's land, your daugh - ter's fate;

My heart is strong, . . . . my hands are weak; my love de-nied,

*ff* : *p* *Adagio*

My love de-nied; I wel-come death, wel-come death.

Fair E - gypt's land your sun has set; Your

*pp* *cres.*

war - riors sleep in unknown graves; Dis - grace and death your

*dim.*

daugh - ters' fate, Their doom to live and die as slaves.

*dim.* *rall.* *pp* FINE.

CAMBYSES.

To prison then! Omar, attend. Before  
To-morrow's sun the zenith finds, she dies!  
Dost hear?

OMAR.

And will obey!

GULISTAN.

(*Aside, looking at TELMAIS.*) He'll yet be mine.

CASSANDANE.

(*To GULISTAN.*)

And my reward?

Cambysee.

GULISTAN.

(*To CASSANDANE.*) Is sure.

SOGDIANUS.

(*To SMERDIS.*)

What's next to do?

SMERDIS.

(*To SOGDIANUS.*)

The sun that sets on Goola's grave,

(*Looking at CAMBYSES.*)

He'll see no more!

(*TELMAIS and GOOLA come forward.*)

# No. 10.

# PEARL OF PERSIA.

Telmais, Goola, and Chorus.

**TELMAIS.**

*Andante quasi adagio.*

*Con espress.*

*p*

*p e sempre legato.*

Pearl of Per - sia, lost to me, . . . . . Dear loved one no more to

*p*

see. . . . . From my heart to take my wife! Nev - er

*cres.*

*cres.*

so, nev-er so but with my life. Oh, hear my oath! it shall not

*p con tenerezza.*



shall not be; My dar - - ling, dar-ling, I will die for thee; Oh,

hear my oath! it shall not be; Goo - la, dar - ling, I will die for

*cres. e accel.*

*p* *cres. e accel.*

thee, will die for thee; it shall not be; Goo - la, dar - ling, I die for thee.

*smorz.*

*smorz.*

*p* *p*

GOOLA.

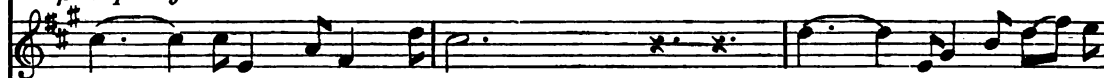
*p sempre legato.*



Tho' . . . I die, still thou art mine.

TELMAIS.

*p sempre legato.*

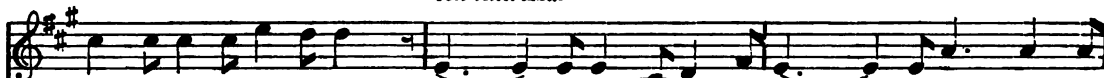


Pearl of Per - sia, thou art mine.

Hearts are joined by love di-



*con tenerezza.*



Hearts are joined by love divine.

Tho' . . . the king may take my life, . . . my life, Love so



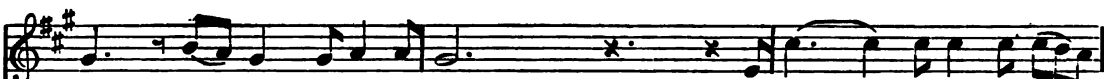
- vine.

Tho' the king may take my life,

Love so

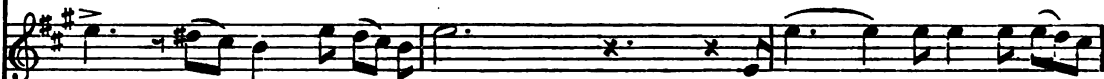


*colla voce.*



true must live. I am your wife.

Come, strike the blow, and set me



true, im - mor - tal, still sur-vives

Come, strike the blow, and set us



Cambyse.

set me free; Break with the sword the chains of slav - er - y;

set us free; Break with the sword the chains of slav - er - y.

*con passione.* Strike the blow, and set me free; *rall.* *p* I die for thee!

Goo - la, dar - ling, I will die for thee; It shall not be, it shall not be; Goo - la, dar - ling, I die for thee!

*con passione.* *rall.* *p*

*mf* Tel - mais, I love thee; *f* hear my oath I die for thee, I

**CHORUS.** *f*

List to their oath, list! Hear their

*mf con moto.* *f*

die for thee. Tel - mais, I love thee; Hear my oath, and  
Goo - la I love thee; Hear my oath, and  
VOWS. . . . Hear her vows, she  
Hear his vows, he

do. set me free; I die for thee. ff  
do. set me free; I die for thee. ff  
dies for him, she dies for him.  
dies for her, he dies for her.

TELMAIS.  
Your Majesty, if in thy breast remains  
One touch of pity for my aching heart,  
Make thy decree that in a prison cell  
I may be thrown, and die with her to-morrow.

CAMBYSES.  
Not so, Telmais. A woman weak, for love  
May throw her life away; but thou should'st live  
That for thy king, and for thy country, too,  
Thou still may'st fight. Dismiss thy folly, now,  
And take thy place, with valiant sword in hand,  
Where thou should'st be; still lead my body guard.  
A wife thou'dst have? I'll give thee Gulistan,  
And make thee first among my honored friends.  
(GULISTAN smiles upon TELMAIS, who turns away.)

Cambyses.

TELMAIS.  
'Gainst all thy gifts, I place my Goola's love,  
And find it does out-weigh them all.

CAMBYSES.  
(Angrily.) Away!  
To prison with them both I'll think on this.  
If when the slave is dead, you still refuse,  
The most ignoble death the law decrees  
I'll promise thee,—and hope 'twill satisfy.  
On with the fête! Too long we've waited now  
To please these slaves of love. The trumpets sound!  
Let ev'ry Persian sword leap from its sheath;  
Let ev'ry Persian voice its sov'reign hail,  
And loyalty attest; now, forward march,  
As though the enemy were in thy way!

## No. 11

## WE COME WITH SWORD IN HAND.

(FINALE TO PART I.)

Principals and Chorus.

*f* TRUMPETS.  
SOLO.

They come with sword in hand, They

We come with sword in hand, We come with sword in hand, We will protect our land.

come, They come with sword in hand, They come with sword in hand,

We come with sword in hand, We come with sword in hand, We come, we come, we

*marcato.*

Cambyse

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with sword in hand, with sword in hand, they come, they

come with sword in hand, we come, we come, we come with sword in hand, we come, we

*ff*

come, they come, they come with sword in hand,

come, we come, we come with sword in hand,

*ff*

they come, they come, they come with sword in hand, they come.

we come, we come, we come with sword in hand, we come.

Sov'reign, hail! sov'reign, hail! rul - er of the Per-sian king-dom, Sov'reign, hail! sov'reign, hail!

Hall, hall!

Sov'reign, hail! sov'reign, hail! rul - er of the Per-sian king-dom, Sov'reign, hail! sov'reign, hail!

8 8

mon-arch of our land. Sov'reign, hail! sov'reign, hail! migh-ty king of Per-sia's peo - ple;

Hall, hall, hall! Hall, hall!

mon-arch of our land. Sov'reign, hail! sov'reign, hail! migh-ty king of Per-sia's peo - ple;

*p*

Hall, sov'reign, hail! hall, sov'reign, hail! Hall, hall, sov - reign, hail!

Hall, sov'reign, hail! hall, sov'reign, hail! Hall, hall, sov - reign, hail!

*f*

hail, hail, sov - 'reign, hail! As they march, as they march,

hail, hail, sov - 'reign, hail! As we march, as we march,

*Maestoso.*

on - - ward, for - ward march, on - - ward, for - ward

on - - ward, for - - ward march, on - ward, on - - ward, for - ward

*con forza.*

march, migh - - - ty na - tions fall, as they

. . march, we on - ward migh - ty na - tions fall, they fall, as we



*accel*

march, they march, they march, they march, they

march, we march, we march, we march, we march, we

*accel*

*ran* *do.*

march a - gainst our foe; March, on - ward march o'er the con-querred

march a - gainst our foe; March, on - ward march, o'er the con-querred

*c* *ran* *do.*

foe, the con - - - quered foe.

foe, the con - - - quered foe. March we on

*Over.*

march they on o'er the con-querred foe, the con-querred foe. . . . .

o'er the con-querred foe, the con-querred foe. . . . .

*marcato.*

*f Allegro.*

On - - ward, march! for - - ward, march!

On - - ward, march! for - - ward, march!

On-ward they march, for-ward they march,

On-ward we march, for-ward we march,

*ff accelerando.*

March they on, 'gainst the foe, March they on - ward o'er the con - quered

March we on, 'gainst the foe, March we on - ward o'er the con - quered

foe, They march, they march o'er the con - quered

foe, We march, we march o'er the con - quered

foe.

foe.

*ff con forza.*

## PART II.

SCENE.—*A Dungeon. Doors, R, C, and L. Four robbers, in chains, awaiting execution.*

### No. 12. QUARTET, AIR, DUET, AND SEXTET.

- a. Chorus of Robbers.
- b. Air. Telmaïs.
- c. Duet. Telmaïs and Goola.
- d. Sextet. Telmaïs, Goola, and Robbers.

*Allegro con brio.*



**ROBBERS.** (*Male voices.*)

Though we are condemned to death, Ring-ing loud you

hear our voi-ces. Life we love not; death's a boon Sent to free us from our lot. Laugh-ing, laugh-ing

*ff*

and all sing-ing, brave-ly die, brave-ly die. Jail-or, jail-or, all are read-y; Life we love not;

*ff*

death's a boon; Jail - or, jail - or, all are read - y; Life we love not; death's a boon; Laugh - ing,

*Marcato. ff*

sing - ing. Life we love not; death's a boon; Laugh-ing, sing - ing, Life we love not, death's a boon.

*con forza.*

*Sves. ad lib.*

**TELMAIS.** (Enter TELMAIS.) RECIT. *p e con grand espress.*

The night swift passeth by, Death draw - eth nigh,

*pp*

*p*

*ten.*  
 nigh to her, Whose young life soon will end. Goo - la, my

*f con passione. dim. Lento e piano.*  
 own, shall it be, must it be? Torn from thee! oh, cru-el fate!

*ARIA. Andante. TELMAIS. p*  
 Wait - ing, hope-less, longing for thee, Goo-la, my loved one,

no ray of hope, Naught but thy voice, but thy sweet voice can cheer and comfort me. . . . Brief dream of

*p*  
 bliss, 'tis past for - ev - er! Wait - ing, hope-less, longing for

*cres.* *ad lib.*

thee, Goo-la, my loved one, No ray of hope, naught but thy voice can cheer and comfort me now.

*colla voce.*

*cres.*

*p con tenerezza.* *agitato.*

Goo-la, dar-ling, must I leave thee? speak, speak to me, dar-ling, one

*agitato.*

*p* *cres.* *f*

*cres.*

word; To me on-ly one word, dar-ling, to me, if, on-ly one

*mf* *cres.*

*cen* *do.* *f rall.*

word. Brave-ly I'll die, brave-ly I'll die; on the morn, meet my sad fate.

*cen* *do.* *f*

*p Tempo 1.* *cres.*

Goo-la, dear Goo-la, part-ed from thee. This, this is my

*p* *cres.*

*accel.* *rall.* *dim.*

fate, Part-ed from thee, part-ed from thee; This is my fate, part-ed from thee, part-ed from thee.

*accel.* *rall.* *dim.*

*Allegro con brio.*  
**TELMAIS.**

thee, from thee.

**PRISONERS.**

Though we are con-demned to death, Ring-ing loud you hear our voic-es; Laughing, laughing.

*Allegro con brio.*

*Andante quasi adagio.*  
**TELMAIS.**

One word to me, gladly I'll die.

and all sing-ing, Bravely die, brave-ly die.

**GOOLA. RECIT. p** (Enter GOOLA.) *cres. e accel. molto.*

Ah! his voice I hear; it thrills me. I know that I shall see his face a-

**TELMAIS.**

**PRISONERS.**

*cres. e accel. molto.*



gain ; Death can-not part us ; Death cannot part us ; Ah  
 Goo-la, mine. Her voice, ah! her voice, her  
 She dies with him.

fate! Ah fate! ah fate! ah death! Thou canst not part us.  
 voice; Lost to me.  
**PRISONERS.**  
 She will die with him.

*sfz*

*cres. e accel.*  
 Ah, fate! Ah cru-el, cru-el fate! Ah! it is  
 Goola mine, I'll die for thee, Goo-la mine . . . I die with thee.  
 Die with him. Ah! they soon will part.

*cres. e accel.*

*ff* *sfz.* *smorz.*

he, my own, ah! my own, my own, Telmaia, my own! His voice!

Goo-la, ah! Goo-la, mine, my own, my own, my love! Her voice!

She will die with him, sad hearts to part here.

*ff* *sfz.* *smorz.*

*dim.* *Andante con espress.*

Tel - mais, my own! *p* I'll prove my love to thee, Tel - mais, my

Goo - la, my own! *p* I'll prove my love, Goo-la, my

loved one. Ah! fate, ah! cru - el fate, I will not

loved one; Life hath no light if thou'rt gone. Ah! my loved one, I will not

Sad hearts!

Sad hearts to part!

*ad lib.* *mf*

live, I'll prove my love, I'll die with thee to-morrow ; With thee to-

live ; I'll prove my love ; I'll die with thee tomorrow ; With thee to-

She dies with him! Sad hearts to part.

*accel.*

mor-row ; Tel - mals, my loved one, with thee I'll

*cres.*

mor-row, Goo - la, my loved one, Goo - la, my loved one with thee.

*accel.*

*f* prove thee my love. *f* Ah! I die with thee ; Life hath no

I will not live, *f* Ah! . . . . . I will not live ; Life hath no

Sad hearts to

The musical score is written for a voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the vocal line, and the piano part includes chordal accompaniment and melodic lines. The score is divided into several systems, each containing a vocal line, a piano line, and a grand staff. The lyrics are: "live, I'll prove my love, I'll die with thee to-morrow ; With thee to- live ; I'll prove my love ; I'll die with thee tomorrow ; With thee to- She dies with him! Sad hearts to part. mor-row ; Tel - mals, my loved one, with thee I'll mor-row, Goo - la, my loved one, Goo - la, my loved one with thee. prove thee my love. Ah! I die with thee ; Life hath no I will not live, Ah! . . . . . I will not live ; Life hath no Sad hearts to". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the vocal line, and the piano part includes chordal accompaniment and melodic lines. The score is divided into several systems, each containing a vocal line, a piano line, and a grand staff. The lyrics are: "live, I'll prove my love, I'll die with thee to-morrow ; With thee to- live ; I'll prove my love ; I'll die with thee tomorrow ; With thee to- She dies with him! Sad hearts to part. mor-row ; Tel - mals, my loved one, with thee I'll mor-row, Goo - la, my loved one, Goo - la, my loved one with thee. prove thee my love. Ah! I die with thee ; Life hath no I will not live, Ah! . . . . . I will not live ; Life hath no Sad hearts to".

*rall.* *sfs*

light, now thou'rt gone, my be - loved, Ah! fate, cru - el fate, ah! fate,

light now thou'rt gone, my be - loved, Ah! fate, fate, ah! fate,

part;

*f*

For thee, ah! fate,

For thee, ah! fate, I die for

*p* She dies with him, she dies with him, Yes! dies for him, dies for

*f*

*Adagio.* *dim.* *pp*

I die for thee, with thee, Die with thee. . . . .

thee, die with thee, Die with thee. . . . .

him; dies for him; Dies for him, dies for him.

*p* *dim.* *pp*

(Enter ZOROASTER, C, followed by Smerdis.)

SMERDIS.

(To ZOROASTER.)  
I wish to be alone with him.  
(Points to TELMAIS. ZOROASTER motions to the Robbers,  
and they exit, L. ZOROASTER takes GOOLA out R.)  
Telmais!

TELMAIS.

What is't? I hear.

SMERDIS.

I bring you liberty.

TELMAIS.

The price?

SMERDIS.

I'll speak, if I can trust thy tongue.

TELMAIS.

If thou hast doubts, then do not speak. The man  
Who will not pay the price for life,— why, let him die.

SMERDIS.

Brave words. I'll trust thee, then. Thou lov'st the king?

TELMAIS.

I love no man who is unjust.

SMERDIS.

He is  
A monarch maddened with Egyptian blood.  
The appetite does grow on him; and soon  
For Persian blood, insatiate, will cry.

TELMAIS.

What's this to me? The maiden that I love  
Is doomed, and I have sworn to die with her.

SMERDIS.

Ye both may live.

TELMAIS.

I said, before, the price?

SMERDIS.

But this. That thou wilt join me 'gainst the king,  
And with our swords, kill him, and save ourselves,  
Our native land!

TELMAIS.

Stop! say no more!

SMERDIS.

Thy aid?

TELMAIS.

Thou can'st not have! A soldier, I,— some call  
Me murderer; and so I am,— but still,  
'Twixt murder and assassination there's a gulf  
Into whose darksome depths I dare not look; I  
Nor will my wrongs supply a bridge of thought  
O'er which to walk, and stoop to such a deed!

SMERDIS.

Telmais, thy hand; I did but test thy truth.

Cambyse.

TELMAIS.

(Looking at SMERDIS with disdain.)  
By saying that, you prove your truth a lie.  
(TELMAIS exits L.)

(Enter SOGDIANUS, C.)

SOGDIANUS.

(Looking after TELMAIS.)  
And can we count on him?

SMERDIS.

He's obdurate,  
And will not listen to me. But, he dies!  
And in his grave our secret will be safe.

SOGDIANUS.

If he escape, we'll tell the king that he,  
Telmais, did swear to murder him, if we  
Would set him free. You like the plan?

SMERDIS.

Not so!  
I'll find a way to check his virtuous speech.  
(They go up stage, confer in a whisper, and exit C.  
Enter GOOLA, R.)

GOOLA.

No hope, sad heart. From living joy cut off,  
I to the dim, uncertain future look;  
That gives relief from present woe, but then,  
Who knows what horrors lie behind the veil?  
The glist'ning sea, too, shows a smiling face,  
And welcomes us to peace, the peace of death.  
(Enter GULISTAN and OMAR, C.)

OMAR.

The Lady Gulistan would speak with thee.  
(Starts to go out, C.)

GULISTAN.

Stay, Omar, stay. For what I speak, to thee  
Will bear relation, much as to myself.  
(To GOOLA.)  
Thou would'st be free from chains and death!

GOOLA.

I would  
If when thus freed, Telmais might be my own.

GULISTAN.

'Twill never be. The king has said that I  
Must wed Telmais. I'll not resist his will.  
Thou can'st be free. Obey the king's commands,  
And to this valiant soldier, (Pointing to OMAR)  
give thy love.

GOOLA.

(With indignation.)  
And dost thou think that love is bought and sold?  
Can be exchanged, as though 'twere food or clothes?  
Than go with him, (Pointing to OMAR)  
I'd welcome death! Telmais  
Is true to me. Thy fate,— (Laughing satirically.)  
to Omar wed thyself.

(Enter TELMAIS, L. GOOLA rushes to him. He embraces  
her. They regard GULISTAN and OMAR, who turn away and  
exit C. Enter Robbers L, and ZOROASTER, R, followed by  
Soldiers and Hours dressed in mourning.)

No. 13.

"MARCH YE ON TO DEATH"

(FINALE TO PART II.)

Concerted and Chorus. Zoroaster, Prisoners, and Chorus.

*Andante sostenuto.*

*GOOLA and TELMAIS.*  
*Unison.*

*mf* ZOROASTER. March we on to death,

March ye on to death, *mf* MIXED CHORUS. PRISONERS.

March ye on to death, Gai - ly march to

*p*

mar - tyr's to our love,

foes of your great king, *cres.* foes of your great king; The hour is

death, vic - tims of the law,

*Cambyses,*

*mf*

The hour is come. March we on to death,

come. March ye on to death.

**MIXED CHORUS.** **PRISONERS.**

March ye on to death. gal - ly march to

*mf*

mar-tyrs to our love.

foes of your great king, foes of your great king. The hour is

death, Vic-tims of the law.

*f* *cres.*

come; ye must meet your death, meet your

the hour is come.

*f* *cres.*

Cambyzes.

67

*ff.*

death,

*p* **MIXED CHORUS.**

Ye have will-ful-ly de-fied him, yes, de-fied our king, yes, de-fied our king.

*ff.* *p*

yes, de-fied him, yes, de-fied him, we de-fied Per-sia's king.

yes, de-fied him, yes, de-fied him, ye de-fied Per-sia's king.

yes, de-fied him, yes, de-fied him, ye de-fied Per-sia's king.

*f*

Yes, de-fied him; We must meet our death; he has decreed it,

**PRISONERS.** *p* **MIXED CHORUS.** *f*

We de-fied our king; Ye must meet your death; he has decreed it,

*p* *f*

Cambyzes.



*p*

He has de-creed it. The hour is come, the hour is come,

He has de-creed it. Meet your death. The hour is come, *p* **PRISONERS.** the

He has de-creed it. The hour is come, the hour is come, the

*8ves.*

*pp*

the hour is come.

*p*

hour is come, the hour is come, the hour is come.

*pp* **ALL, SOP. ALTO & TEN.**

hour is come, the hour is come, the hour is come.

**ALL, BASSES.**

*rall.*

*dim.* *pp* *pp*

(They form in procession,—SOLDIERS, ZOROASTER, GOOLA, TELMAIS, HOURIS, ROBBERS, SOLDIERS,—and exit slowly.)

End of Part II.

# PART III.

SCENE.—A wood. Preparations made for the execution of GOOLA and the ROMERS. Black and axe, up stage, c.

No. 14.

## OUR PLOTS SUCCEED.

Quartet. Gulistan, Cassandane, Smerdis, and Sogdianus.

*Lento.*

*p* *cres.* *dim.*

*GULISTAN. Agitato.*

My plots succeed ; Tel-mals is lost to Goo-la, and

*pp*

*SOGDIANUS. mf*

she to him. Their plots suc-ceed ;

*cres.* *CASSANDANE. mf*

I shall reap a rich reward for serv - ing the favorite of the King. Our plots suc-ceed, For

*cres.* *mf*

Goo-la will be offered as a sac - ri - fice to the gods, Or their vengeance will be ter - ri - ble.

*SMERDIS.* *cres.* *dim.*  
Our plot suc - ceeds; Soon will I drag the ty - rant from his throne, And

reign in Per - sia's king - dom.

*Andantino.*

*Andante.* *p* *cres.*  
Our plots suc - ceed, and sound - ing in the air, . . . .

Our plots suc - ceed, and sound - ing in the air, . . . .

*p*

We hear that sign of death, the muf - fied drum.

*p*

We hear that sign of death, the muf - fied drum.

*cres.* *f*

All who op - pose us will our ven - geance share,

All who op - pose us will our ven - geance share,

*f marcato.* *dim.*

Will our ven - geance share, our ven - geance share.

Will our ven - geance share, our ven - geance share.

And Goo - la di - eth first.

And Goo - la di - eth first, di - eth

*pp*

*p*  
List!

first.

*p*

List! List! the cor - tège comes!

No. 15.

"MARCH YE ON TO DEATH"

Quartet and Chorus.

(Enter Z, OMAR, ZOROASTER, SOLDIERS, GOOLA, TELMAIS, HOURS, ROBBERS, SOLDIERS,—as in procession in Part II. GOOLA and TELMAIS come down stage, a.)

*Andante sostenuto.*

*GOOLA and TELMAIS.*  
*Unison.*

March we on to death,

*mf ZOROASTER.*

March ye on to death,

*MIXED CHORUS.*

March ye on to death,

*PRISONERS.*

Gal - ly march to

mar-tyrs to our love,

*cres.*

foes of your great king.

foes of your great king; The hour is

death,

vic-tims of the law,

*Cambysea.*

*mf*

The hour is come. March we on to death,

come. March ye on to death.

**MIXED CHORUS.**

**PRISONERS.**

March ye on to death, gal - ly march to

*mf*

mar-tyrs to our love.

foes of your great king, foes of your great king. The hour is

death, Vic-tims of the law.

*f* *cres.*

*f* *cres.*

*I* *V 2*

come, come, Ye must meet your

The hour is come.

*I* *V 2*

*f* *f*

Cambyses.

death, meet your death.

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have lyrics: "death, meet your death." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

**MIXED CHORUS.**

Ye have wil - ful - ly de - fied him, yes, de - fied our king, yes, de - fied our king.

The second system of the musical score. It features a mixed chorus with the lyrics: "Ye have wil - ful - ly de - fied him, yes, de - fied our king, yes, de - fied our king." The piano accompaniment includes chords marked with 'x' and a dynamic marking of 'p' (piano).

yes, de - fied him, yes, de - fied him, we de - fied Per - sia's king.

yes, de - fied him, yes, de - fied him, ye de - fied Per - sia's king.

yes, de - fied him, yes, de - fied him, ye de - fied Per - sia's king.

The third system of the musical score. It features multiple vocal parts (Soprano, Alto, Tenor, and Bass) with the lyrics: "yes, de - fied him, yes, de - fied him, we de - fied Per - sia's king." The piano accompaniment includes chords marked with 'x' and a dynamic marking of 'f' (forte).



Yes, de-fied him. We must meet our death;

**PRISONERS.** We de-fied our king. **Ye must meet your death;**  
**MIXED CHORUS.** Ye must meet your death;

he has de-creed it, he has de-creed it; The hour is come.  
 he has de-creed it, he has de-creed it; meet your death; The hour is come.

**♩ MALE VOICES from the MIXED CHORUS.** Great Cam-by-sea, migh-ty mon-arch! Ev-er may we serve our mon-arch,

*cres. f*

\* May be sung unaccompanied, if thought advisable.  
 Cambyse.

Great Cam - by-ees, migh - ty mon-arch, e - ver may we serve our king!

*mf* ZOROASTER. GOOLA and TELMAIS.  
March we on to death,  
March ye on to death.

**MIXED CHORUS.** **PRISONERS.**  
March ye on to death, Gai - ly march to

*p*

mar-tyrs to our love,  
foes of your great king.

*cres.*  
foes of your great king. The hour is  
death, vic-tims of the law.

*mf*

The hour is come. March we on to death,

come. March ye on to death.

**MIXED CHORUS.** **PRISONERS.**

March ye on to death, Gai - ly march to

*mf*

mar-tyrs to our love.

foes of your great king, *f* foes of your great king. *cres.* The hour is

death, Vic-tims of the law.

*f* *cres.*

*pp*

March we on to death.

come. March ye on to death.

March ye on to death.

*pp* **FIN.**

Cambridge.

# No. 16. "THO' MY HEART WARMLY BEATING."

Duet. Goola and Telmaïs.

*Andante non troppo.*

The piano introduction is in 4/4 time, key of D major (two sharps). It features a melody in the right hand with a long note followed by eighth notes, and a bass line in the left hand with a steady eighth-note pattern. The piece begins with a piano (*p*) dynamic marking.

**GOOLA.**

Though my heart warm - ly beat - ing turn - eth to life, This bright

**TELMAÏS.**

The piano accompaniment continues with the same eighth-note bass line and a more active right hand melody. It supports the vocal entry of Goola.

The piano accompaniment continues, with a crescendo (*cres.*) marking appearing in the right hand. It supports the vocal entry of Telmaïs.

Death of his loved one they force him to see.

**TELMAÏS.**

Goo - la, sweet Goo - la, I'd

The piano accompaniment continues, with a piano (*p*) dynamic marking. It supports the final vocal entry of Telmaïs.

die for thee glad-ly, Per-sia's sweet pearl, for I love thee so mad-ly.

*con espress.* But I must part from thee sad-ly. *cres.* Lis-ten! I'll whis-per my

*mf GOOLA.* All joy will van-ish, no pleas-ure leav-ing, *dim.* love to thee. All joy will van-ish, no pleas-ure leav-ing,

*dim.* Love, light of life, no hap-py spells weav-ing. Our hopes, our *mf* Love, light of life, love, light of life, no hap-py spells weav-ing. Our hopes, our

$mf$   
 hopes of the future, are they de - ceiv - ing? Life is worth naught de -  
 hopes of the future, are they de - ceiv - ing? Life is worth naught de -

prived of thy love. Dear one, a - las! if so soon fat - ed to  
 prived of thy love. Dear one, a - las! if so soon, if so soon fat - ed to

grieve. Hope's star our eyes shall not see. *rall.* *Agitato.*  
 grieve, Hope's star our eyes shall not see.

What if an - oth - er thy fa - vor should prize?  
 On - ly for thee my

soul would in-quire. While thou dost glance with fa-vor-ing eyes, All  
*cres.* *f*  
 else is a vis-ion,—Thy love my de-sire. Hid-den a-while, yet  
*dim. rall.* *Yet tempo.*  
 while, for-ev-er Yet a-bid-eth thy love for me,  
*cres.* *f* *dim.*  
 ev-er A-bid-eth my love, a-bid-eth my love for thee,  
*cres.* *f* *dim.*  
 thy love for me, for me.  
*pp* *lento.*  
 my love for thee, for thee.  
*pp*

# No. 17.

# HAIL! CAMBYSES, HAIL!

CHORUS.

(Enter, &c. CAMBYSES, HAFIZ, OSIRIS, FIRDUSI, SAADI, SOLDIERS, PEASANTS, MAGI, EGYPTIAN WOMEN, etc.)

CAMBYSES.

The time?

ZOROASTER.

There's but a narrow shadow falls,  
Your Majesty. 'Tis near the hour of noon.

CAMBYSES.

Then take the axe,—be ready for thy task.  
(ZOROASTER goes up stage.)

(To HAFIZ, aside.)  
I fain would spare this girl, to save Telmaia.  
Good Hafiz, how?

HAFIZ.

I know of but,—one way.

CAMBYSES.

There is a way! Then Hafiz, speak, to all.

Cambyses,

(To all.)

Before the axe shall fall,—let Hafiz speak!

HAFIZ.

Your Majesty, there is an ancient law  
Which says, one guilty of a crime may find  
A substitute to bear the punishment,  
Provided that the person wronged consents.

CAMBYSES.

I am the person wronged. Is that the law?

HAFIZ.

King Cyrus so decreed. 'Twas written down,  
And with his signet sealed. It is the law.



No. 18.

THUS SAITH THE LAWS.

Recit. Hafiz and Chorus.

**HAFIZ.**  
*Maestoso.* *f*

**MALE CHO. in unison.**

Thus saith the laws of the Medes and Per-sians, Thus saith the laws of the

**HAFIZ.** **CHORUS.**

Medes and Per-sians, Which are fixed and im - mut-a-ble. Fixed and im-

**HAFIZ.** **CHORUS.** **HAFIZ.**

mut-a-ble. The King himself cannot change them. The King himself cannot change them. Like the

**CHO. TENORS & BASSES.**

stars, they will endure forev-er. They will en - dure for - ev-er.

Cambyses.

*Maestoso. mf*

THREE SOLO VOICES.

Thus saith the laws of the Medes and Persians,

Which are fixed and im-mut-a-ble.

Thus saith the laws of the Medes and Persians,

Which are fixed and im-mut-a-ble.

**HAFIE.**

The

*mf*

**CHORUS. ff**

cannot change them, cannot change them. Like the stars, like the stars, en-

cannot change them, cannot change them. Like the stars, like the stars, the stars, en-

king himself cannot change them,

cannot change them.

-dure, They will endure; they are fixed;

Like the stars, like the stars,

will en-

dure, They will endure; they are fixed;

They shall endure, . . . like the stars,

will en-

like the stars,

*dim.* *p Andante.*

- dure for - ev - er, for - ev - er, they will endure for - ev - er.

- dure for - ev - er, for - ev - er, They will endure for - ev - er,

*p Andante.* *p*

*dim.*

*ff sfz* *rall. molto.*

Like the stars, like the stars they en-dure, they en-dure for - ev - er.

*pp con espress.*

en - dure for - ev - er. Like the stars, like the stars they en-dure, they en-dure for - ev - er.

*sfz.* *ff* *rall. molto.*

TELMAIS.

(Kneeling before CAMBYSES.)  
Then take my life! Love is the soul of life,  
And Goola lost, I lose what maketh life.  
Your Majesty, when I am dead, but deign  
To throw thy mighty power round this maid,  
And from all harm protect; for birds of prey  
Are gloating o'er her charms. They wish my death  
That they may claim her. Grant, instead, that she—

GOOLA.

(Rushing to TELMAIS.)  
My place shall be with thee, in death or life.

Cambyres.

HAFIZ.

Thus saith the law: The substitute must be,  
A man for man,—a woman for a woman.  
(GULISTAN, CASSANDANE, SMERDIS, and SOGDIANUS  
show signs of satisfaction.)

CAMBYSES.

Osiris, here.  
(OSIRIS steps forth.)  
Think thou, among them all,  
There's one will say she does not care to live!

# No. 19. 'MONG EGYPT'S SAD-EYED DAUGHTERS.

Recitative.

OSIRIS, A SLAVE.

*p*

*Lento con espress.*

'Mong Egypt's sad-eyed daugh- ters, Rath -er than end their

*ad lib.*

days in cap-tiv-i-ty, Wear-ing the bonds of sla - ver-y, Ma-ny would welcome, wel-come death.

*rall.* *dim.* *pp*

(AN EGYPTIAN WOMAN steps forward, covers her face with her veil, and kneels before CAMBYSES.)

GOOLA.

This shall not be! If she should die for me  
Before my burning-eyes, this horrid sight  
Would live-forever!

Cambyses.

TELMAIR.

Goola, 'tis her choice;  
'Tis not so much for thee, as for herself,  
She welcomes death. She gives you life, but she  
Will find in death more joys than life can give.

(ZOROASTER takes the woman and leads her up stage.  
The SOLDIERS, HOURIS, EGYPTIAN WOMEN, and PEAS-  
ANTS close around them.)

# No. 20.

# THE SACRIFICE IS MADE.

Concerted Final.

- a. Recitative, Hafiz.
- b. Chorus.
- c. Duet. Goola and Telmaiz.
- d. Quartet. Gullistan, Cassandane, Smerdis, and Sogdianus.
- e. Air. Cassandane.
- f. Chorus.

*HAFIZ.*  
*f Pomposo.*

The sac - rifice is made,— Wrath of the gods al-layed.

*Allegro maestoso.*

*CHO. of the PEOPLE.*

The sac - ri - fice is made,—

Wrath of the gods al - layed. They will blessings bring To Per-sia's migh-ty king.

*Lento e piano.*  
**GOOLA.**

**TELMAÏS.**

May she who died that I might live Find bliss in the here-

May she who died that thou might'st live Find bliss in the here-

*cres.* *dim. e rall.*

af-ter, Free from sin and sor-row, and captiv-i-ty.

af-ter, Free from sin and sor-row, and captiv-i-ty.

*cres.* *dim. e rall.*

*Allegretto.*  
**GULISTAN.**

**CASSANDANE.**

Our plots do fall. Our plans have been de-feat-ed.

**SMERDIS.**

**BOGDIANUS.**

**CASSANDANE.**

No heart will quell. . . . From vic-to-ry we're cheat-ed No

*Allegro.*

sac - ri - fice is made, Nor wrath of gods al - layed, Nor will they blessings

*cres.* *ff*

bring To Per-sia's wick-ed king.

*cres.* *ff* *accel.* *molto.* *rall.* *f*

**GOOLA.**  
*Maestoso.* *con decrasione.* *f*

May she who died that I might live, and bliss, bliss in the here-

**TELMAIS.**

**GULISTAN.**

**CASSANDANE.** No sac - ri - fice is made, Wrath of the gods al - layed,

**SMERDIS.**

**BOGDIANUS.**

**CHORUS of PEOPLE.**  
*Maestoso.* *mf* *f*

The sac - ri - fice is made, Wrath of the gods al - layed,

*Maestoso. f*

*Cambyse.*

af - ter. Free from sor - row and cap - tiv - i - ty. *cres. f*

*mf* May she who

Wrath of the gods al - layed, nor will they blessings, bless - ings bring.

*ff* Wrath of the gods al - layed, *mf* and they will blessings, bless - ings bring. *mf* They will blessings

May she find rest, find rest.

died— that thou may'st live— Find bliss—

*f* Nor will they bless - ings bring. *ff* No sac - ri - fice is made, No

*f* bring— will bless - ings bring. *ff* The sac - ri - fice is made. The



*mf* May she who  
*p cres.* Free from sin and sor - row. May she who died that  
 wrath of gods al - layed.  
*pp* wrath of gods al - layed. They will bless-ings bring, to Per - sia's no - ble

*accel.* died that I might live, find bliss in the here - af - ter, find bliss  
 thou may'st live, she who died that thou may'st live, may she who died find bliss  
 No sac - ri-fice is made, No wrath of gods al - layed, Nor  
*accel.* king. The sac - ri-fice is made, The wrath of the gods al - layed, And  
*accel.*

*f*

Free from sin and sor - row, May she find

Free, free from sin, May she find bliss;

will they bless - ings bring, nor will they

They will bless - ings bring to Per - sia's king,

*f*

*rall en - tan - do. Lento.*

bliss in the hereafter. Free from sorrow, may she find bliss! bliss!

Free from sorrow and captiv - i - ty, may she find bliss! bliss!

bless - ings bring to Per - sia's wick - ed, wick - ed king.

*rall en - tan - do. Lento.*

migh - ty king, Per - sia's migh - ty, migh - ty king.

*ff rall en - tan - do. Lento.*

End of Part III.

# PART IV.

No. 21.

## SLUMBER SONG.

Recitative. Cambysea.

SCENE.—The Throne Room at night. CAMBYSES, reclining on a couch, tries in vain to sleep.

*Andante cantabile.*

(Curtain rises.)

(CAMBYSES starts up.)

CAMBYSES.—I cannot sleep! My

*Agitato.*

*Sves ad lib.*

eyelids close, and yet, Before my eyes come sights of blood and death. Whence

are these thoughts? Egyptians call me mad, And so I was, when with my dagger blade,

Cambysea.

I Apis slew. To them 'twas sacrilege,— Their curses fell— perhaps my day



has come! Not so! I'm ill— not body, but the mind, Which pastime



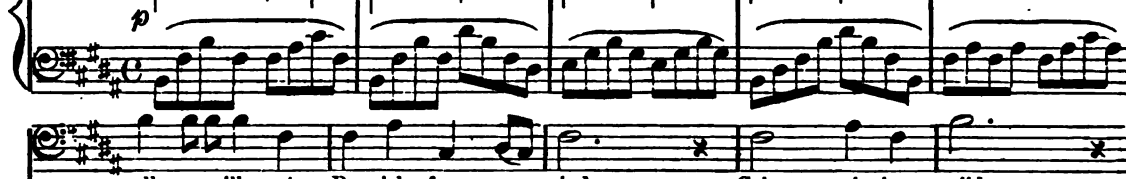
craves. Kings are but men at best. (Sits upon couch.)



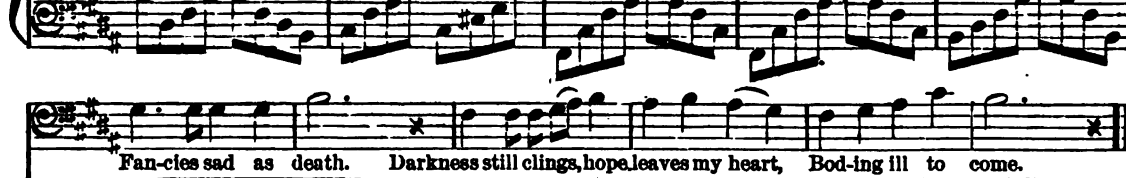
*Andante cantabile.*



Night's laggard hours are pass - ing, Creep-ing slow-ly by, Sun-light bright'ning



all soon will greet me, Ban-ish from my mind Grim vis-ions wild —



Fan-cies sad as death. Darkness still clings, hope leaves my heart, Bod-ing ill to come.



CAMBYSES.  
Ill-omened night. These melancholy thoughts  
I'll drive away. Firdusi, girl, come here.  
(Enter FIRDUSI.) Sing me a song.

Your majesty?  
Cambyses.

FIRDUSI.  
What shall I sing about,

CAMBYSES.  
What songs do maidens sing  
But those of love?  
FIRDUSI.  
They, too, can sing of war.  
CAMEYSES.  
Leave war to men,—I'd have thee sing of love.

# No. 22

# THE LOVER'S OATH.

Song. Firdusi (Contralto).

*Cantabile e moderato.*

1. Were  
2. Had  
3. Had

*p*

mine the wealth of Croe-sus old, Had I as man-y dia-monds bright, As  
I as man-y pur-est pearls As grass-blades hang up-on the lea, Or  
I a pal-ace crys-tal built, And filled as full of gold-en bars As

leaves that shake in sum-mer's light, Or sands o'er which the deep hath rolled,  
rip-ples dance a-long the sea, When o'er its breast the zeph-yr curls,  
yon-der heav'n is filled with stars, When eve-ning fair the skies hath gilt,

As leaves that shake in  
Or rip-ples dance a-  
As yon-der heav'n is

*marcato.* *rall.*

Cambyses.

*rall.*

sum-mer's light, Or sands o'er which the deep hath rolled.  
 long the sea, When o'er its breast the zeph-yr curls.  
 filled with stars, When eve-ning fair the skies hath gilt.

*Tempo.*

I swear by yon bright worlds a - bove. I'd give up all these treas-ures  
 I swear, etc.  
 I swear, etc.

*Tempo.*

*rall.*

*rare,* To meet be-neath the moon-light fair, and

*ad lib.*

*cres.* *f* *con forza.*

clasp thee in my arms, my love, To meet be-neath the moon - light fair, and

*marcato.*

*rall.*

clasp thee in my arms, my love.

*p* *dim.*

CAMBYSES.

*(Rising excitedly.)*  
Enough of that! I'll hear no more! Go thou  
And learn some song that's fit to please a king.  
Some tale of war that tells how I—yes, I,  
Psammenitus o'ercame, and Egypt made my slave!  
*(Exit FIRDUSI, R.)*  
What ho! without!  
*(Enter slave, L.)*

My poet send to me,  
And quickly too, or feel my anxious sword.  
*(The slave exits, L, hastily.)*  
*(Coming down stage.)*  
Oh! would that I with fifty thousand men,  
Now stood before a foe with thrice my force!  
With sword in hand, advance, nor rest until  
The dead, in heaps breast high, did block my way!  
*(Enter SAADI, L.)*  
Now, mind thee, tell no tale of hapless love,  
But one of vengeance, battle, and of death!  
*(The King sits upon his couch.)*

SAADI.

Schanferi, the peerless runner, who outstrips the swiftest  
steed,  
Whom an arrow whizzing from the bow-string scarcely  
can outspeed,  
Holding towards the tribe Saláman rancorous and deadly  
hate,  
Swore to kill a hundred of them, his revenge to satiate.

Nine and ninety he has slaughtered; for the hundred but  
one more.  
Schanferi, himself outmatched, is slain within the entered  
door;  
As his severed head from off his body rolled upon the clay,  
One of tribe Saláman kicked it, while a mocking voice  
did say:

"Schanferi, the peerless runner, death has overtaken him,  
Ere he could fulfil his vow and heap his hundred to the  
brim."  
Swiftly, then, the skull he kicked; a splinter like a dagger  
flew,  
Smote the mocker dead, and thus the hundredth victim  
slew!

CAMBYSES.

That pleases me. I'll now dispose myself  
In attitude for sleep. Brave Schanferi!  
*(Reclines. SAADI exits L. A pause. Enter SOGDIA-  
NUS, R.) (Rising.)*  
What now? Why comest thou, thus late at night,  
To drive away my rest?

SOGDIANUS.

Your majesty,  
The judges say the law your father made,  
By power of which young Goola's life was saved,  
Was but for Persians meant, and not for slaves!  
And, while she lives, in Persia there's no law.

CAMBYSES.

*(Musing.)*  
I'll think of it. I will decide to-morrow.

SOGDIANUS.

*(Aside.)*  
To-morrow morn, King Smerdis may decide. *(Exits R.)*  
*(Enter OMAR, L.)*

OMAR.

Your majesty, ten regiments revolt  
Against Teima's, whom they apostate call.  
They're loyal still to you, but humbly pray  
A Persian true may lead,—no recreant.

CAMBYSES.

I hear their prayer,—and will decide to-morrow.

Cambyses.

OMAR.

*(Aside.)*  
The time will be too late, when Smerdis reigns. *(Exits, R.)*  
*(Enter CASSANDANE, R.)*

CASSANDANE.

Upon our altars, fires will not burn!

CAMBYSES.

What?

CASSANDANE.

And Ahriman declares a hundred slaves  
Will not appease his rage.

CAMBYSES.

Well then, what will?

CASSANDANE.

One life!

CAMBYSES.

One answer when a hundred fail?  
A juggling speech!

CASSANDANE.

Your majesty, the life  
Is that of Goola! Ahriman doth speak;  
What can I do, but say what I am told?

CAMBYSES.

I hear your words,—and will decide to-morrow!

CASSANDANE.

*(Aside.)*  
But we decide to-night; there's no to-morrow! *(Exits, R.)*

CAMBYSES.

The judges, soldiers, priests! who next will come?  
I'll sleep to night! I'll answer them to-morrow.  
*(Reclines upon the couch. Enter SMERDIS, L. CAMBYSES  
springs up, excitedly.)*  
What is it now? Thrice have I been disturbed,  
And thrice I've said, until to-morrow wait.  
I'm ill in mind. Good Smerdis, wait, until—

SMERDIS.

'Tis not my will, but an affair of state.  
The Ichthyophagi that presents bore  
From thee to the Macrobian king,  
Together with assurance of thy friendship,  
Have but returned, and bore upon this scroll,  
*(Shows scroll to king.)*  
The answer of the Ethiopian.

CAMBYSES.

Good Smerdis, you are right. We'll listen now.

SMERDIS.

*(Reads.)*  
The king of Persia sent you not as friends.  
Alliance with Macrobia's king is not  
The reason for your coming here. The truth  
Ye do not speak. I know ye come as spies!  
*(CAMBYSES enraged.)*  
Your king's unjust; if he were what you say  
He'd be content with his own land, nor wish  
To conquer ours. No harm in word or act  
Have we done him. Why should he make us slaves?

CAMBYSES.

Hold, that's enough! No man shall sleep to-night.  
My army moves to-morrow morn towards Thebes.

**SMERDIS.**

A bow of monstrous size the king did send,  
With these vain-glorious words. "When Persian hands  
Can draw this bow, and when thy army's size  
Exceeds ten-fold its present number, then  
Make war upon Macrobia's king. Until,  
Tell him to thank the gods for his good fate,  
That we've not thought it worth our while to add  
Cambyses' Persian kingdom to our own!"

**CAMBYSES.**

Now by Ormazd, by Ahriman, we'll teach  
This king first principles of war! At once,  
Telmaïs and all our generals advise,—  
And call up all my troops; bid them prepare  
To march to-morrow morn! Go, Smerdias, go!

**SMERDIS.**

*(Aside.)*  
I'll call up those who wish me for their king!  
*(Exits, L.)*

**CAMBYSES.**

As I did pierce the sacred Memphian bull,  
I'll pierce this king; I'll prove he's flesh and blood,  
And sensible to steel. Both gods and kings  
Before Cambyses fall. What blockheads they!  
*(Throws himself upon the couch. Enter GULISTAN, R.*  
*She kneels beside the couch.)*  
Disturb me not. I'm not in playful mood.  
The schemes of war, and not love's dalliance,  
Befit me now. *(Laughs.)* Macrobia's king doth bind  
His prisoners with fetters made of gold,  
Because they're cheaper far than iron gyves.  
His ransom paid, *(Caresses her.)*  
thou'lt have a golden palace.

**GULISTAN.**

It is not gold I wish.

**CAMBYSES.**

What then?

**GULISTAN.**

Thy love!

**CAMBYSES.**

Thou hast it now.

**GULISTAN.**

I know I did, until—

**CAMBYSES.**

Until? *(Angrily.)*

**GULISTAN.**

Until your favor fell upon—  
The maiden, Goola called.

**CAMBYSES.**

What jest is this?  
Thy jealousy's at variance with thy sense.

**GULISTAN.**

What reason else to set aside the law,  
And give to slaves the rights of Persian born?  
Now, by the law, Telmaïs can never wed  
The girl. Why should she live? *Lives she for him?*

**CAMBYSES.**

*(After a pause.)*  
What is thy wish?

**GULISTAN.**

That she shall die! The law,  
The gods, thyself—

**CAMBYSES.**

She shall! send her to me.  
*(GULISTAN exits, R. exultingly.)*  
I'd rather face an army in the field  
Than argue with a woman. 'Tis as she says,—  
This slave must die. The law, the gods, appease.  
My peace of mind is worth a thousand slaves.  
*(Enter GOOLA, R. CAMBYSES, with drawn sword, grasps*  
*GOOLA and draws her a.)*  
Prepare thyself for death, and thank the gods  
'Tis by a king's own hand, and not the axe.

**GOOLA.**

May I not see Telmaïs?

**CAMBYSES.**

No time to lose  
In long farewells. *(Aside.)*  
'Tis better, thus, for both.

**No. 23.**

**FAREWELL, TELMAÏS.**

Duet. Goola and Telmaïs.

*Andante quasi adagio.*

**p GOOLA.** *rall.*  
Fare - well, Telmaïs, all hope has now departed! Farewell, Telmaïs, would that my voice could reach thee!

**Cambyes.**



**TELMAIS.** (Conceded.)

Pearl of Persia lost to me, . . . . My loved one no more to see. . . .

**GOOLA.**  
*Con grand espr. p*

Fare-well, Telmais, in death there's but one sorrow, Farewell, Telmais, would that thy arm upheld me!

**TELMAIS.**

From my heart to take my wife, nev - er so, never so, but with my life.

**GOOLA.**

Fare-well, Telmais, but death can nev - er part us. Farewell, Telmais, would that thy voice could answer.

## Smerdis.

(CAMBYSES grasps GOOLA, who falls upon her knees, and is about to kill her when SMERDIS, SOGDIANUS, and three conspirators enter from R. and L., and steal behind him. CAMBYSES lets fall his uplifted sword and looks away from GOOLA. SMERDIS advances to stab CAMBYSES in the back, when GOOLA looks up, espies him, and shrieks. CAMBYSES turns quickly and parries the blow from the sword of SMERDIS.)

Furioso.

SMERDIS. *ff*

Cam-by - ses, die! your tyranny shall end; My thirsty sword shall drink your king - ly

blood. Throw down your arms; in vain your life de-fend! A tyrant's reign, this night brings to an

end, And washes out your crimes with pur - ple flood. Cam-by-ses, die! nor gods nor

Cambyses.

men fore-fend. Cam-by-ses die! Cam-by-ses die! you

die.

accel.

molto.

Sua

(The conspirators close about CAMBYSES who defends himself valiantly. He is about being overpowered by numbers, when TELMAIS rushes down from up stage, sword in hand, and, engaging SMERDIS, kills him. Enter GULISTAN, CASSANDANE, OMAR, and the other Principals, SOLDIERS, CAPTIVES, HOURIS, etc., etc.)

**CAMBYSES.**

Well done, Telmais. To thee, and to this maid,  
(Pointing to GOOLA.)  
I owe my life. But for her warning cry  
That traitor, there, (Pointing to SMERDIS.)  
had stabbed me in the back.  
(Waves his hand. The slaves remove the body of SMERDIS. Coming c. with TELMAIS.)  
How comes it though, thou wert so near at hand!

**TELMAIS.**

I found this scroll. (Shows it)  
Ashamed,—and yet I read;  
Found treason here, and came to warn thee of it.

**CAMBYSES.**

(Takes scroll. Reads excitedly, in a loud voice.)  
This Smerdis wrote! What's this? Cambyses dead,

Cambyses.

Then Smerdis rules! . . . Fair Gulistan his wife. . .  
Telmais must die. . . . And Goola too. . . . Omar,—  
A general. . . . Wise Sogdianus make a judge. . . .  
Hafiz must die. . . . And Cassandane too, . . .  
She knows too much! (Throws down scroll.)  
And so do I! Telmais,  
Quick, guard them all,—until to-morrow morn!  
Then I'll decide! Let vengeance sleep to-night!  
But when it wakes, (Turning to conspirators)  
'twill be thy chance to sleep.  
"Those who defy the King must surely die!"  
(TELMAIS and the Guards secure the conspirators.)  
(Turning to GOOLA.)  
Sweet Goola, kneel! (She kneels.)  
A slave no more, but Persian!  
My kingly will, in gratitude. Arise. (GOOLA rises.)  
Telmais, she's thine. This Pearl of Persia take,  
(CAMBYSES leads GOOLA to TELMAIS.)  
And thus, the boon you craved, your king bestows.

No. 25.

# BRING ME WINE.

Recitative and Drinking-Song. Cambyses and Chorus.

*Andantino.*

CAMBYSES. *mf*

Quickly furnish me Sol - omon's ring; Al - ex-

The first system of the musical score for 'Bring Me Wine'. It features a vocal line for Cambyses and a piano accompaniment. The tempo is marked 'Andantino' and the dynamic is 'mf'. The lyrics are 'Quickly furnish me Sol - omon's ring; Al - ex-'.

an - der's weird glass be my need— The phi - los - opher's stone to me bring; Al - so

The second system of the musical score. The lyrics are 'an - der's weird glass be my need— The phi - los - opher's stone to me bring; Al - so'.

give me the cup of Jem-schid,— Bring me wine; by my pow'rful arm, The thick net of de-ceipt and of

The third system of the musical score. The lyrics are 'give me the cup of Jem-schid,— Bring me wine; by my pow'rful arm, The thick net of de-ceipt and of'.

harm; which the traitors have spread o'er the world, shall be met, Shall be met, and in fragments be hurled.

The fourth system of the musical score. The lyrics are 'harm; which the traitors have spread o'er the world, shall be met, Shall be met, and in fragments be hurled.'.

Cambyses.

*Maestoso. SOLO. CAMBYSES. mf*

*ad lib.*

Bring me wine, bring wine— I'll ask but one gift, slave of mine, That thou bring me a

*mf* *colla voce.*

*TENORS & BASSES in unison.  
Allegro con spirito.*

*rall.* draught of wine— O slave of mine! bring me wine. *rall.* Bring him wine, bring wine. Let

*8ves.*

all quaff the wine, the rich juice of the vine, Bring wine, bring wine, Quick, quick our slaves, bring us wine,

**CHORUS.**

Bring red wine, Bring the wine, Drink the red rivers of wine. Drink, the

Bring red wine, wine, bring wine, Drink we wine, red

Bring red wine, wine, bring wine, Drink we wine, red

Bring wine, Bring red wine, bring wine, Bring red

*p*

*Octaves. ad lib.  
Cambyses.*

SOPRANO SOLO.

wine, in praise of the king and Bacchus di - vine! Drink we all the red riv-ers of

wine, wine, drink we wine!

wine, bring red wine!

*mf*

*cres.* *f*

wine, In praise of our king, . . . . in praise . . . . of our king . . . . and

*cres.* *f*

Bac - chus di - vine.

The king and his slaves both drink the red

Cambyses.

*f* *Maestoso.*

The wine! the wine! the wine! Drink the red wine!

wine. The wine! the wine! the wine! Drink the red wine!

*Moderato.* *Allegretto.*  
SOPRANO SOLO.

Bring the red wine! Drink the red

*ff*  
Drink the wine, drink the wine!

wine, Both king and his slaves drink the red wine!

Drink we all red rivers of wine, In praise of our king and Bacchus di-vine; The king and his slaves

*Gambyses.*

*ff* *rall* *Tempo.*

drink the red wine. Drink the wine! drink the wine! Riv-ers of wine drink we

Drink . . .

Drink the wine! drink the wine! Riv-ers of wine drink we

*Tempo.* *rall.*

to our king, our sov' - reign. In the draught there's strength di -

we wine, . . wine! . .

to our king, our sov' - reign. In the draught there's strength di -

*p*

vine! Drink we to our king, Cam - by - ses! In the draught there's

Drink we wine, wine!

*p*

vine! Drink we to our king, Cam - by - ses! In the draught there's

*p*

Cambysea.



*cres.*

strength di-vine, In the draught there's strength divine! Drink the wine, drink the wine,

strength di-vine, In the draught there's strength divine! Drink the wine, drink the wine,

*cres.*

*rall.* *tempo.*

drink the wine! . . . . . Both king and his slaves drink the wine. Drink we red

drink the wine! . . . . . Both king and his slaves drink the wine. Drink we red

*rall.* *tempo.*

riv-ers of wine, In praise of our king and Bacchus divine, Drink we wine, drink we wine! . .

riv-ers of wine, In praise of our king and Bacchus divine, Drink we wine, drink we wine! . .

Drink we red wine, . . . . . Drink we red wine,

**CAMBYSES.** *Andantino.*

Though they say I am mad, I am not. Persia's fame, Persia's love, is my goal. If her

great-ness or wealth could be bought, I would buy if I paid with my soul. Bring me

wine, fill my brain and my blood. Are our foes like the waves of the flood? Bring my sword, and my spear, and my

*f* *Moderato.* **CHORUS.**

Drink the red wine,

Drink the red wine,

*fiero.*

horse! They shall die, they shall die, or your king fall a corse! Drink the red wine. . . . .

Drink the red wine, Drink the red wine, Drink to our king.

Drink the red wine, Drink the red wine, Drink to our king.

Drink the red wine, . . . . . Drink the red wine, . . . . . Drink the red wine.

*dim* - - - *in* - - - *u* - - - *en* - *do.*

**TRIO. Moderato.**

Hail to our sov' - reign! Hail to our sov' - reign! Hail to our king!

Hail to our sov' - reign! Hail to our sov' - reign! Hail to our king!

**Maestoso.**

**SOLO. CAMBYSES.**  
Bring me wine, bring wine. I'll ask but one gift, slave of mine, That thou bring me a draught of

Hall . . . . . our king!

wine, O slave of mine bring me wine. Hail to our king, our might -

Hall our king, . . . . . our king, . . . . . Thy glo - -

king. We quaff the wine, thy glo - ry sing, We quaff the

*cres. molto.* *ff* *dim. e rall.*

- - - ry sing, Thy glo - ry sing, our great king.

juice of the vine, thy prais - es sing, glo - ry sing, our great king.

*cres. molto.* *ff* *dim. e rall.*

*Allegro. mf*

In this draught, Bring him strength di - vine.

*Allegro. mf*

wine. Bring him wine, In the draught

Bring him wine, Bring him wine, bring him

Bring him wine, bring the wine, bring the wine,

*cres. e accel.*

strength di - vine. Drink to our king! Hail to our king! our

wine. Drink to our king! Drink to our king! our

strength di - vine. Drink to our king! Drink!

*cres. e accel.*

Cambyzes.

king. . . Hail to our king, our king! . . . Hail to our

king. . . Hail to our king, our king! . . .

king, our king, our king.

king, . . . Hail to our king, Hail to our king, Hail to our king, Hail to our

Hail to our king, Hail to our king, Hall, hail, hail to our

king, our king! We drink to thee in riv-ers of wine, We drink to thee, . . . we

king, our king! We drink, we drink to thee, we drink,

hail to our king, our king.

Cambyse.

*cres.* *molto.* *ff*

drink, we drink to thee, we drink to thee, we drink to thee, to

drink, drink, drink, drink to thee, we drink to thee,

*ff*

thee, we drink, drink, we drink to

to thee we drink,

to thee we drink, drink, drink, we drink to

thee, to thee, to thee, our king.

thee, to thee, to thee, our king.

## Chorus.

*Maestoso.*

Hail, Cambyses, Cambyses, all hail! King of our

Hail, Cambyses, Cambyses, all hail! King of our

*Maestoso.* *rall.* *f* *tempo.*

hearts, of our homes, of our land, He who made the great Pharaoh quail, Saved from the

hearts, of our homes, of our land, He who made the great Pharaoh quail, Saved from the



*p*

sword in a trai - tor - ous hand. Live the king! may his life none de - stroy!

sword in a trai - tor - ous hand. Live the king! may his life none destroy! Praised

Live the king! may his life none destroy! Praised

praised be his name, his name! To our king we will sing songs of joy, Praise of his name, of his

praised be his name, his name, his name! To our king we will sing songs of joy, Praise of his name, of his

fame ev - er - more. Praise, praise to his name! Praise to his name, hon - or and fame, to

fame ev - er - more. Praise, praise, praise to his name! Praise, praise,

great Cam-by - ses, Praise, praise to his name, praise to his name, to great Cam - by - - ses,

to his name, Praise, praise to his name, praise to great Cam - by - - ses,

*ff* praise to his name, Hon - or and fame, Praise to his name, Hon-or and fame, To great Cam-by-ses,

*ff* praise to his name, Hon - or and fame, Praise to his name, Hon-or and fame, To great Cam-by-ses,

*ff* *marcato.*

hon-or and fame. Hail, Cam-by - ses, Cam-by-ses hail! King of our

hon-or and fame. Hail, Cam-by - ses, Cam-by-ses hail! King of our

hearts, of our homes, of our land; He who made the great Pharaoh quail, Saved from the

sword in a traitorous hand. Live the king! May his life none destroy! Praised be his name, his

name; To our king we will sing songs of joy, Praise of his name, of his fame,

*ff Allegro molto.*

Ev - er - more, ev - er - more, ev - er - more, ev - er - more, ev -

Ev - er - more, ev - er - more, ev - er - more, ev - er - more, ev -

*Allegro molto.*

*ff*

Praise his name ev - er - more, praise his name, praise his name ev - er - more, praise

Praise his name ev - er - more, praise his name, praise his name ev - er - more, praise

name, his name. . . . .

name, his name. . . . .

*The End.*

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Under the Willow I'm waiting thy coming.  
Ere yet the grey twilight has shaded the day,  
The sun kissed the occident long ere I started.  
And sunk into rest 'neath the Amethyst Sea,  
You remember the promise you made when we parted,  
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